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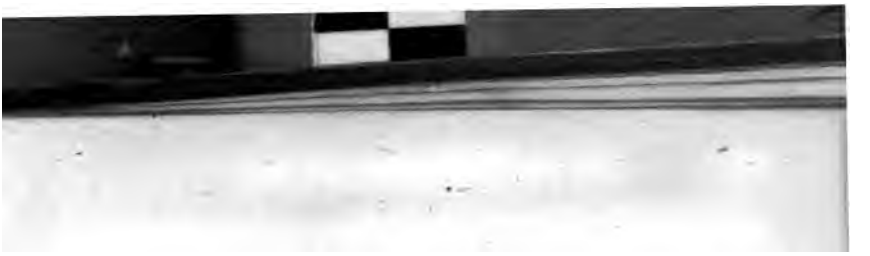

THE

LIBRARY COMPANION.

THE

Library Companion;

OR,

THE YOUNG MAN'S GUIDE,

AND

THE OLD MAN'S COMFORT,

IN THE

CHOICE OF A LIBRARY.

BY THE

REV. T. F. DIBDIN, M.A., F.R.S.

Member of the Academies of Rouen and Utrecht.

PART II.

SECOND EDITION.

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MDCCCXXV.

AFRICA.

"A ramble," indeed! Here is a country, of which its extreme length (from north to south) equals that of Asia—and its extreme breadth is three-fourths of that of the same country—of which, also, one-third of its interior, from the "*Country of the Booshooanas*" to the "*Mountains of the Moon,*" is almost utterly unknown—filled too, with burning sands, and occupied by an endless and undescribed variety of animals, including the most terrific of all animals, in his *savage* state, MAN—here, I say, is a country, upon which I invite the susceptible reader to ramble! Yet he may do so, fearlessly; for, in a ramble of the nature to which I allude, he may move, almost at a stride, from Grand Cairo to the Cape; and may pass over withering deserts, and along caverns, recesses, and morasses, where the serpent and the tiger lurk, without even the apprehension of molestation. Such are the charms of BIBLIOGRAPHY!

Varied and vast, and in great part unexplored, as is the wonderful continent, or rather peninsula, of AFRICA, it is not a little surprising and consoling that those, to whom we are indebted for the most copious and correct accounts of it, are either *Englishmen* by birth, or were prompted to their exertions by *British remuneration.* Almost all that the *Ancients* knew of this extensive country, was confined to the Northern and Western coasts. Egypt, Tripoli, Algiers, and Morocco, were the principal places that came within the knowledge, or were subject to the policy, of the Grecian and Roman Empires: and if we take

to account the descriptions of the ancient Arabian eographers, including the labours of *Edrisi*, *Abulda*, and *Abdollatiph*,* we yet scarcely do more than netrate the cuticle, or the surface of the interior of e southern portion of Africa, below the equator. As e descend towards our own times, even the labours *Leo Africanus*, *Marmol*, and *Cadamosto*,† do not

* Before I come to touch upon the labours of the above travellers, me recommend to the curious reader's particular attention the sthumous work of Gibbon, with the brief but instructive notes of e late Dr. Vincent, being an "*Inquiry into the circumnavigation of rica:*" it will be found at the end of the fifth volume of Mr. Mur-'s valuable octavo edition of *Gibbon's Posthumous Works*, EDRISI urished towards the middle of the sixth century, and was born at e end of the fifth. His *Africa* can only be read and consulted in e edition of Hartman, published at Gottingen in 1796, 8vo: the tes being very valuable, and including copious extracts from other

give us all that information, which, from the more enlightened state of the world, we had reason to expect.

Pursuing in a great measure, the plan of Mr. Murray, I shall first notice the aid to be derived from

have first appeared in a separate form, at Antwerp, in 1556, 1558; and afterwards from the beautiful press of the Elzevirs, in 1632, 12mo. (What would Mr. Lloyd [Soc. ROXB. Soc.] give for an *uncut* copy of the work?) It is to be found also in the collection of Ramusio, and in an English form, by Pory, in the Collection of Purchas. Hartman (probably the ablest editor of these oriental authors) calls Africanus's book—"A GOLDEN BOOK; which, had he wanted, he should as frequently have wanted LIGHT."* MARMOL's *Descripcion General de Africa*, was published at Grenada, in 1573-99, folio; 3 vols.; a book of rarity and of price: but Marmol "did not visit any part of Africa, except Morocco, and the borders of the Desert." His work was translated into French by D'Ablancourt, at Paris, 1669, 4to. 3 vols. DAPPER and OGILBY (the latter being little more than a version of the Dutch of the former) are now getting fast out of fashion. Not so is CADAMOSTO, a much more ancient traveller. He was indeed "the first traveller who published a regular narrative, and (says Mr. Murray) it contains many curious particulars." But who shall solace himself with the hope even—much more the possession—of the *first* edition of the *Libro de la Prima Navigazione* of Cadamosto? Mr. Murray perhaps warranted by Meuselius, (*Bibl. Hist.* vol. ii. part. ii. p. 318: see also vol. iii. part i. p. 159,) considers this edition to be of the date of 1507, published at Vicenza, in a quarto form: which Brunet thinks is erroneously substituted for the *Mondo Novo* of Vespucius, of that date; and accordingly he makes the first edition of Cadamosto to be published at *Milan*, in 1519. 4to. But is not *this* volume almost unfindable? A good article on Cadamosto appears in the *Biog. Univer.* vol. vi. p. 451: but the author "sticks up" for the edition of 1507.

* Mr. Murray has been led into a mistake by that plausible, but not wholly accurate bibliographer, Du Fresnoy, in supposing that the French version of LEO, in 1556, fol. 2 vols. is the exclusive version of Leo. Brunet tells us, that these volumes contain accounts of Africa, Asia, and America, from *Ramusio*. Consult also *Meuselii Bibl. Hist.* vol. ii. part ii. p. 318.

publications of D'ANVILLE, RENNELL, and GOS-
LIN;* and then travel downwards from the Medi-
ranean coast to the Cape of Good Hope; but not
hout paying especial attention to the western coast,
l to the immense territory comprised under what is
led the kingdom of *Ethiopia*. The land of EGYPT is
pressed upon our memories by a thousand recol-
tions. It is familar to us in early youth, from the
guage of holy writ; and perhaps no two characters
er took such entire possession of the young and sus-
ptible heart, as those of *Moses* and *Pharoah*. Nor
e the physical wonders of the country less striking.
e rise and fall of the waters of the Nile has been a
eme (also interwoven in sacred text) which has long,
t only excited our curiosity, but, perhaps, baffled our
soning. And, again, how is the mind raised, by a

erly, "we are lost and confounded in the immensity" of those ruins, which tell us—where *Thebes* once stood!

First, then, of EGYPT. The works of Pococke, Norden, Savary, Denon, Sonnini, White, Hamilton, Legh, and Belzoni,* are sufficient to ensure every

* Of the above, in the order in which they stand: and first of POCOCKE; but he has been already dispatched: see p. 433. Let no pains be spared to secure a good copy of him. The first volume, relating to Egypt, was reprinted (says Mr. Murray) in 1748, 4to.; but the same authority is wrong in describing Pococke's original work to be of the same dimensions. I observe a good copy of this work selling for 16*l.* 10*s.* at the sale of Dr. Heath's library. NORDEN is indeed the prince of picturesque travellers, of the older school, as connected with the ruins of Egypt. He was a Dane, and his work first appeared at Copenhagen in 1755, in two folio vols. in the French language. These were translated by Templeman into English, accompanied by notes, and published in 1757, in the same number of volumes, with the same number of plates. Barbier allows that this edition is even finer than its precursor. Messrs. Payne and Foss notice an edition of 1805, which they mark at 5*l.* 15*s.* 6*d.* "two vols. in one, neat, in russia." It is, however, the edition of 1757, that the curious "bite at,"—especially if it be in fine condition, and possess 164 plates,† besides the original head and tail pieces. But subsequent researches, accompanied by more curious illustrations, have diminished the pecuniary weight of Norden; and for 7*l.* 17*s.* 6*d.* a well bound copy may be obtained. Miss Currer possesses a copy of it on the "largest paper." M. Langles published his own French translation, with notes, in 1795, 4to. three vols. SAVARY'S *Lettres sur l'Egypte*, 1785, 8vo 3 vols. are, it must be admitted, sufficiently lively. They were, at first, attended with considerable success, but I am not sure, whether, from the testimonies of French biographers and critics themselves, Savary ought to receive a great share of credit. The reputation of his work was cut to pieces by Michaelis, in a review in a foreign journal of oriental literature: which Mons. Silvestre de Sacy made intelligible and acceptable to the French public

† Pinkerton counts 200 plates.

requisite information relating to this most extraordinary country. Of course, after the reader shall

in the *Journal des Savans*, 1787, reprinted in the *Esprit des Journaux*, and in the *Tablettes d'un Curieux*. See Barbier, vol. iv. p. 388. Yet, as Savary's work afforded me, when a very young man at College, considerable gratification, I am unwilling to shew ungrateful symptoms in return; and will never refuse three fourths of a sovereign for his three volumes, when coated in the comely attire of white calf, with marble leaves.

The work of DENON is fairly entitled to a particular and highly commendatory notice. I perfectly remember at Mr. Dulau's when the first copies of it were imported, in 1802, in two large folio volumes, "the learned wondered at the work, and the vulgar were enamoured of" its execution. Such was its popularity here, that an English translation of it (by Mr. Aikin) was published in two quarto volumes within nine months of the appearance of the original work. This English version exhibits a better order in the text, and has some valuable additional notices; but the inferiority of the press-

have examined the note last referred to, he will be better able to judge of applying his means to the

satisfactory *apperçu* of the tout ensemble, the looker on should be nine feet high.

The *Voyage dans la Haute et Basse Egypt, of* SONNINI, Paris, 1799, 8vo. is an excellent work; and so is the *Egyptiaca* of Professor White, in 1801, 4to. But infinitely preferable to either, is the *Egyptiaca* of Mr. HAMILTON, in 1809, 4to.: a solid, instructive, and most accurate performance. Mr. LEGH'S *Travels above the Cataracts of the Nile*, Lond. 1816, 4to. display the enterprise of a veracious traveller, and a perspicuous and modest writer. I trust, and indeed believe, that this slender quarto has also appeared in octavo:—for it should be read by every one, in whose breast the mention of the river Nile produces something approaching to a convulsive throb! Welcome, renowned and immortal BELZONI!—for such are the epithets which *necessarily* belong to thy name. A little memoir should accompany the notice of thy herculean labours: but, here, that must not be. Indeed, it is the less necessary, as in the notices of his works in the 18th and 19th volumes of the *Quarterly Review*, there is so much interest and minuteness of detail, and the relative labours and merits of other travellers are concentrated with so much judgment, that I need give little more than the titles of his works. Fortunate, doubtless, it was, for this enterprizing traveller, that he found in his publisher, Mr. Murray, such a patron and friend. Besides his performances as an author, Mr. Belzoni exhibited a complete model of the ancient tomb of Psammuthis in Thebes, as well as of the interiors of two chambers in the same tomb, at Mr. Bullock's Museum in Piccadilly; and having covered the expenses inevitably attendant on such a bold, but, as it proved, highly popular measure, he was enabled to replenish his purse, and thereby to set out, with renewed alacrity, on other similar enterprises: and he is now, peradventure, busied in the discovery of yet more extraordinary remains. His work, "*Narrative of the Operations and Recent Discoveries within the Pyramids, Temples, Tombs, and Excavations in Egypt and Nubia,*" &c. has been recently published in an octavo form: but his *forty-four large plates to illustrate his Operations*, Atlas folio, 6*l.* 6*s.*: and six additional plates coloured, illustrative of his Travels, &c. folio, 1*l.* 5*s.* must ALL be procured by the thoroughly diligent, enthusiastic, and —wealthy Collector. A contemplation of these marvellous relics

ccomplishment of a particular end; but if I were to *rescribe* for a *plethoric* purse, I should say—" buy l that is mentioned below, and then superadd the gantic work at present in a course of completion, ut forth under the auspices of Bonaparte, and conucted with undiminished vigour under the royal overnment of Louis XVIII. This also is noticed eneath.

From Egypt, descending southerly, we get into the ingdom of Æthiopia, and particularly into the territories of NUBIA and ABYSSINIA. First, let the lover f African antiquities secure the stately folio of *Lulphus*,* with those of *Tellez and Almeida*, and then hoose, among the following distinguished Moderns, hich may more completely suit his purse as well as

taste. "Hallowed be the turf" which pillows the head of BURCKHARDT!—for, of recent African travelers, he, surely, was almost the foremost in the first rank. His works are noticed below.* And what a brilliant cluster of names succeed! For *Abyssinia*, more especially, you must secure the works of BRUCE and SALT.† Who has not heard of Bruce—the ro-

* Of his "*Travels in Syria and Mount Sinai*," including his "*Journey from Aleppo to Damascus—in the District of Mount Libanus and Antilibanus—a second Tour in the Hauran—from Damascus to Cairo, and in the Peninsula of Mount Sinai.*" Lond. 1822, 2*l.* 3*s.*: see p. 433, ante. His first volume of Travels was *in Nubia and in the Interior of North Eastern Africa*, 2*l.* 8*s.* His third, just about to see the day, is *In the Hedjaz*, 4to. with plates. An affecting and interesting account of this indefatigable and luckless traveller, will be found in the xvith and xviith volumes of the *Quarterly Review*. Let Burckhardt, especially when he salutes us in an *octavo* form, have a central place upon the most conspicuous upper shelf in the Collector's library. He is among the VIRI CENTENARII of all ages and nations!

† Before the reader suffers himself to be enchained by the seductive narrative of Bruce, let him procure, for a few shillings, Dr. Johnson's translation of Father LOBO's account of Abyssinia; but of which the *best* version is that of *Legrand*, with additions, and an excellent map by D'Anville, Paris, 1728, 4to. An analysis is in Murray. And now for JAMES BRUCE of Kinnaird. A more enterprising, light, but lion-hearted traveller, never left his native hills for the accomplishment of such purposes as those which Bruce accomplished. His professed object was, to discover the source of the Nile; and whatever doubts and difficulties Larcher, in his version of Herodotus, may oppose to the truth or reality of this source, I still think that the balance is in a vibratory state: and the weight of Bruce seems to be as decisive as that of the French Critic. Barbier has spoken out like a man, and like a gentleman, about the merits of Bruce: *Bibl. d'un Homme de Gout*, vol. iv. p. 384. Never did a work make greater noise at the period of its publication, than did the travels of this Scotch Worthy. The *Monthly Review* took it up immediately, and in a very animated and interesting manner. Meanwhile, scepticism and doubt began to sit upon the brows of the grave

mantic, the intrepid, the indefatigable Bruce? His "*tale*" was once suspected; but suspicion has sunk into acquiescence of its truth. A more recent work, connected with Ethiopia, has been published by Messrs. Waddington and Hanbury.

We must now, still confining ourselves to the north of Africa, strike off to the left, and travel towards the states of Barbary, including Fezzan, Morocco, Algiers, and Tripoli, &c.: when the more ancient names of TORREZ, HOEDO, MENEZES, and the later ones of

and to discompose the meditations of the thoughtful. Was it a romance? a fiction? or was it half truth and half exaggeration? Bruce, on discovering what he really conceived to be the source of that magical river, THE NILE, plunged an earthen vessel into the gushing and translucent stream . . . and drank to the health of the then reigning monarch, "King George the Third!" . . . But this is

SHAW, CHENIER, JACKSON, ALI BEY, and LYON,* strike us with particular attention, and claim a greater

ing year. The best English octavo edition, is that in eight vols. 1804, with a life of the author. This also has been reprinted in 1813. And do these *reimpressions*, indicate the original text to be a work of FICTION? I beseech the reader to run a cursory glance over the analysis of Bruce in Mr. Murray's *Africa*, vol. ii. p. 74, &c. Of recent authors, few stand more deservedly high than Mr. SALT. The share his researches bear in the *Travels of Lord Valentia* and *Mr. Belzoni*—and particularly his own volume, exclusively confined to *Abyssinia*, Lond. 1814, 4to. rank him high in the class of Abyssinian travellers. If I am asked, by the economical Collector, to give up Bruce, or Mr. Salt? I shall unhesitatingly say—forego the former, and secure the latter.

* The latest work which treats of Ethiopia, is that by Messrs. WADDINGTON and HANBURY; being a "*Journal of a Visit to some Parts of Ethiopia: with Maps, &c. and Drawings of the Pyramids*," &c. 1822, 4to. 2*l*. This work was reviewed in the *Quarterly*, vol. xxvii, p. 215. In pursuing the route marked out in the above text, I must necessarily compress much bibliographical intelligence in a small space. The work of TORREZ was first published at Seville, in the Spanish language, in 1586, 4to.: and is rare in this form. It was translated into French under the title of "*Relation des Voyages de Fez et de Maroc, traduite du Castillan de Diego Torrez, par Charles Duc d'Angouléme.* Paris, 1636, 4to. HOEDO'S *Topografia y Historia general de Argel* (General Topography and History of Algiers) Valladolid, 1612, folio, is a more piquant volume for the keen appetite of a Collector, inasmuch as Pinkerton tells us that it furnishes a curious portion of the life of Cervantes. This rare book has escaped Brunet; and is not observed upon by Boucher de la Richarderie. And yet, probably, much rarer is the "*Historia de Tanger, que comprehende as noticias desde a sua primeira conquesta até a sua ruina*" of DON FERNANDO DE MENEZES, published in 1732, folio: which has escaped de Richarderie, and upon which Brunet observes nothing. A copy is in Mr. Rennie's library.

Of all books of travels connected with Barbary and the Levant, that of DR. SHAW'S—printed at Oxford in 1738, folio, 2 vols., with the Supplement in 1746—both reprinted and much improved in 1757, London, folio, 2 vols. and translated into the French, and pub-

or less share of our homage and respect. Indeed there is scarcely one among the later of these works, but what is replete with useful intelligence. As we continue towards the Western Coasts of Africa, descending somewhat to the South, we enter upon countries which have been perhaps yet more vividly impressed upon the minds of modern readers, by the exertions of the intrepid and lamented PARK ;*

lished at the Hague in 1743, 4to. 2 vols—is assuredly the most admirable as well as the most popular. The extensive information and scrupulous fidelity of these volumes, render them *safe* inmates of a well chosen collection. Messrs. Arch mark a copy at the reasonable price of 2*l.* 5*s.* "Fly, Fleance, fly"—— to secure it. De La Richarderie has given a capital account of it : vol. iv. p. 18, &c. Let CHENIER'S "*Recherches Historiques sur les Maures, et Histoire de l'Empire de Maroc.*" Paris, 1787, 8vo. 3 vols. ensure a *warm* reception. It is at once moderate in price, and faithful in narrative. An

the second British victim to the vengeance of the natives! :—the persevering efforts of BROWNE, HORNEMAN, RILEY, and ADAMS.*

new edition, in 1823, in two volumes, quarto; price 3*l.* 13*s.* 6*d.* This edition contains Major Rennell's valuable Memoir on the Geography of Africa, a portrait of the author, and maps and plates. But the labours of Park are now to be had in all forms, and at all prices, though, doubtless, the latter are the best editions.† I remember the great interest excited by the publication of the first journey, and the sympathy generally felt at his untimely fate when his posthumous labours appeared.... Peace to the ashes of this modest, heroic, and hapless traveller! His memory is embalmed in the same mental cenotaph with that of COOK and of BURCKHARDT.

* "Another, and another, still succeeds!"—and all, with one exception, of BRITISH growth. Thrice welcome, ye brave and unremitting explorers of crumbling ruins, burning sands, and almost interminable deserts! I give you, here, a hearty welcome!—and chronicle your labours with a ready hand and grateful heart. BROWNE'S *Travels in Egypt and Syria, and to Darfur,* were published in 1799, 4to. and were well translated into French, with notes, and enriched with maps, &c. by Costera, at Paris, 1800, 8vo. 2 vols. De la Richarderie (*Bibl. des Voy.* vol. i. p. 255) has given an excellent analysis of Browne, and tells us that "what is truly worthy of observation, in the narrative of Browne, is his *Voyage to Darfur,* a country wholly unknown till its description by this author." But the French critic betrays a little soreness in Browne's strictures upon Savary and Volney. The first publication of HORNEMAN'S *Journal of Travels to Fezzan,* from the German, appeared in English in 1802, 4to. but this is very inferior to the French edition, in 1803, in two octavo volumes, with a dissertation on the *Oases.* This work contains a lively narrative of many singular and interesting adventures. But what are these, compared with the NARRATIVE OF JAMES RILEY—"containing an account of the loss of his vessel on the western coast of Africa, and the sufferings of her surviving officers and crew, who were enslaved by the wandering Arabs on the Great African Coast!? This book was first published at New York, in 1816, 4to.: and the following year in England, in the same form. The sufferings of ADAMS,

† The first quarto, also possessing Major Rennell's Memoir, is a scarce volume.

As we prepare our Collection for Travels more immediately southward, let us make room on our shelves for the valuable and curious labours of LOPEZ and TUCKEY—who wrote, at more than an interval of two centuries apart, respecting the rise and course of the great river *Zaire*, usually called the *Congo*.* Secure these precious tomes, if you can; but as Lopez, from his great scarcity, is necessarily (in bibliographical metaphor) "a slippery gentleman," console yourself, for his absence, as occasion and opportunity may offer, with the performance of *Cavazzi*, or *Labat*.† Captain Tuckey's book is yearly issuing, in reprints, from its head-quarters in Albemarle street.

n his "*Narrative of a wreck in the year* 1810, *on the Western Coast of Africa*," &c. published in 1816, afford an equally intense interest in perusal. Let the sympathising reader consult the *Quarterly Review*,

And now a word—and that a little word"—for *Southern Africa.* Yet the *Western Coast,* including the vast region of Guinea, has not been bereft of writers. Below, I subjoin a list of a few of the principal ;* and exhort the reader, whether young or old, to possess himself of the very curious, novel, and most entertaining work of Mr. BOWDICH; being an account of a Mission from Cape *Coast Castle to the Kingdom of Ashantee.*† In regard to Southern Africa —if its interior have yet escaped the researches of the most hardy and adventurous travellers, there are yet some excellent works which describe those portions which are nearer the Cape, and which come in more immediate contact with European curiosity or commerce. The names of VAILLANT, SPARMAN, LICHTEN-

for a copy of this republication. LABAT'S *Relation Historique de l'Ethiopie Occidentale,* Paris, 1732, 12mo. 5 vols. contains a translation of Cavazzi, with an abstract of the Memoirs of a number of Romish Missionaries.

* The reader must, however, first search the pages of Hakluyt, Purchas, and Churchill, for many curious and interesting voyages to Guinea, and other parts of the western coast of Africa. Lindsay's voyage, in 1758, containing the capture of Goree, by Keppel, Lond. 1759, 4to. with cuts, is worth a ten minutes inspection before the dinner is announced, or after the tea and coffee are taken up into the drawing room: while the tomes of *Matthews,* (1788, 4to.) *Winterbottom,* (Lond. 8vo.) and *Beaver,* (African Memoranda, 1805, 4to.) are deserving of a more leisurely examination. Latterly, *Meredith's description of the Gold Coast of Africa,* 1812. 8vo. has produced a more general and more satisfactory impression.

† Singularly "curious, novel, and interesting," indeed is the work here mentioned. It contains an account of a *Mission from Cape Coast Castle to the Kingdom of Ashantee, in Africa,* &c. with plates, sufficient, many of them, to set the reader's heart in a flutter at the monstrosities exhibited. This really extraordinary work was written by Mr. Bowdich, Conductor and Chief of the Embassy: and published by Mr. John Murray, at 3*l.* 3*s.*

STEIN, PERCIVAL, BARROW* are prominent in the list of those travellers who have contributed to the enlargement of our knowledge of this most interesting portion of the globe,—while the yet more enterprising and successful exertions of BURCHELL† have taught us that

* Vaillant: *Voyage dans l'Intérieur de l'Afrique*, 1796, 8vo. two vols. first edition of the first voyage: the second was printed in 1795, in two vols. 4to. and three 8vo. They have both been frequently reprinted. A copy of the first and second voyages, 1795, in 3 vols. 8vo. on LARGE PAPER, "best edition, very rare, plates coloured, bound in red morocco," was sold for the very stiff price of 37*l.* 16*s.* at the sale of Colonel Stanley's library. SPARMAN'S *Voyage to the Cape of Good Hope*, was translated from the Swedish into English in 1785, 4to. two vols. An excellent work. PERCIVAL'S *Account of the Cape of Good Hope*, was published in 1804, 4to. LICHTENSTEIN appeared in English, from the German, in 1812, 4to. Both are valuable publications. A very ancient namesake, if not ancestor, of Lichtenstein, published an account of Constantinople, in the

there are scarcely any assignable limits to human courage and enthusiasm. And thus much for Africa.

found impossible to surmount, and which compelled him to alter the original plan of his route. This alteration gave him an opportunity of acquiring the most complete information respecting the inhabitants of this most distant region, the nature and productions of the country, and many interesting particulars of the nations beyond. In the geography of the extra-tropical part of Southern Africa, a map, founded on numerous astronomical observations, and of an entirely new construction, will be found to present considerable improvements, and to rectify many inaccuracies. Its size is 33 inches by 28.

In the *first volume,* besides the travels among the tribes living beyond the boundary of the English settlement, there is a large portion of information respecting the Colony of the Cape of Good Hope, and an account of several excursions which intervened between the author's first landing and the commencement of his principal journey into the interior.

In the *second volume* will be found an interesting account of the native tribes; with whom the author lived on terms which gave him very favourable opportunities for discovering their true character. As his views in travelling were not confined to any particular class of observations, but were extended to whatever appeared likely to produce useful knowledge, his researches have embraced that variety of subjects which a journey, over ground never before trodden by European foot, and through the strange and unknown regions of Africa, might be expected to afford.

To *each volume* are added an *Itinerary and Register of the Weather:* and to render the whole more available for reference, and to collect under their proper heads, the various remarks which, by being noticed in the regular order of a Diary, are necessarily scattered in different places, a *General Index,* together with a *Zoological and Botanical Index,* are given to complete the work. The whole of the engravings which accompany it, have been faithfully copied from finished drawings made by the author. This work is published by Messrs. Longman and Co. at 4*l.* 14*s.* 6*d.* per volume.

AMERICA.

At length we reach the largest, and latest discovered quarter of the globe: and, in proportion to the magnitude of this quarter, seems to be the number of publications relating thereto. When the reader is informed that, upwards of a century ago, Bishop Kennett put forth a quarto volume of 273 pages, exclusively of 200 pages of Index, called The American Library,* containing the titles of the then known

* This quarto volume was published in 1713, at the *Black Swan, Pater Noster Row*; (why are such goodly *signs* now swept away?) "*An Attempt towards laying the foundation of an American Library several books, papers, and writings; humbly given to the Society for*

productions which more or less regarded America—and when he considers how the spirit of discovery, and the love of travelling, together with the publications which record them, have increased since that period—how, in the name of courtesy, kindness, and even common sense, I ask, can that same reader expect to be fully satisfied with a list of the chief works NOW EXTANT, connected with NORTH and SOUTH AMERICA?

Away, ye rigorous and exacting critics!—hence, ye harsh and unrelenting judges!—for I must be even more brief than heretofore. A world of various, and of enticing matter, is before me: and I can therefore touch but hastily on the more *ancient* historians and travellers, who have pushed their researches into this quarter of the globe. But ere this sober strain be touched, I exhort and intreat my "Young Man," in particular, to secure, with all possible dispatch, the AMERICAN ATLAS, or *Guide to the History of North and South America, and the West Indies*, which has been lately put forth at Philadelphia, by Messrs. *Carey and Lea*—the Longman, Hurst, and Co. of the New World. This admirable publication* will give

down to the period of the publication of the volume. An excellent Index of matters, persons, and places, is added. This truly useful volume was reprinted in 1791, 4to. (which latter only is mentioned by Meuselius): and both original and reprint are at this moment *sticking* on stalls at some two shillings each. The book is invaluable to a Collector; and the spirit that is now abroad, in AMERICA, should lead some Bostonian, or New Yorkite, or Philadelphian, to bring the catalogue of publications down to the present times.

* This publication is a small Atlas folio, consisting of fifty-three charts; the fifty-third containing "a Map of the principal Rivers in the World." In this map, the curious reader will see how the Mississippi, and the Missouri, and the Amazon rivers, exceed every other

m a complete notion of the extent, variety, and cha-
cteristic features of the stupendous country to
hich he is here about to receive a bibliographical
troduction. I will begin with the ever-honoured
ame of the DISCOVERER of the country in question.
he Epistle of COLUMBUS "*de Insulis Indie supra
angem nuper inventis*" was printed in a small quarto
act, of four leaves, in the character of *Planck*, in
493; and again (or before) in the same year, by *Eu-
arius Silber* or *Argenteus*: BOTH of them* of such
xcessive rarity as to have been unknown to Robert-
n and to have escaped Brunet.† Let me continue
ith five of the more ancient worthies of American
avellers and historians: namely, ALGERIUS, DE
VIEDO, LOPEZ DE GEMARA, LAS CASAS, HERRERA—
ho are here introduced, only to be summarily dis-

curious—and especially to the more wealthy Collector—to take heed to a few of the "helps" ten-

so "summarily," in the notes. The two first and fourth were unknown to Kennett; and the first, apparently, to Meuselius. Algerius's first work, "*De Orbe Novo, Decades III.*" was published at Madrid in 1516, in folio: and is necessarily a rare book. "*La Historia general y natural de las Indias, islas y terra firma del mar ocean,*" of Gonzalo Hernandez de Oviedo, was published at Seville in 1535, folio, with cuts: again, in 1547, folio, with the true relation of the conquest of Peru, by Perez; again, in 1557, in Valladolid; and in 1556, folio; and lastly, at Madrid, in 1730, in folio. A new and more perfect edition is expected (says Meuselius) from the Marquis Truxillo. In his *Suppl.* and *Add.* (vol. x. p. 326) this first edition is more fully described. An Italian version of it appears in *Ramusio*, and a portion of it is anglicised in the third volume of *Purchas's Pilgrims*. Bourcher de la Richarderie gives us no intelligence of the relative rarity and value of these editions. *Bibl. des Voyages*, vol. v. p. 481. LOPEZ DE GOMARA: *Primera, seconda, y terza parte de la historia general de las Indias, con la conquista del Mexico y la nueva España. Medina*, 1553, folio. First edition: with the pure text of the author—which fell under the censure of the Spanish government in America. A pretty little edition of it appeared at Antwerp in 1554, 12mo. for which Meuselius (*Suppl.* &c. vol. x. pt. ii. p. 327,) refers us to *Goetzius in Denkwürdigk. der Dresd. Bibl.* vol. iii. p. 444. Consult the third volume (p. 227) of Meuselius for early Italian and French versions, in 8vo. The work is epitomised in Purchas.

BARTHOLOMÆUS LAS CASAS: although his history treat chiefly of ecclesiastical matters, it is a prodigiously GREAT GUN in the bibliographical battery of Collectors; especially if the original Spanish work, in seven parts, 1552, 4to. be complete, and in all respects uncounterfeited. The counterfeit is printed in *roman* letters: the genuine in *gothic*. De Bure is copious and instructive on this head: *B. I. Hist.* Part II. p. 266-7. Meuselius is unusually full; calling the author "immortalis Americanorum patronus." *Bibl. Hist.* vol. iii. part. ii. p. 79. He makes out six parts; so does Brunet, but mentions seven; Boucher de la Richarderie, on the authority of De Bure, calls them, five parts: so does Pinkerton; but Mr. Beloe, (*Anec.* &c. vol. i. p. 10.) says that the Cracherode copy has *eight* parts: and he mentions the three which are not noticed by De Bure,

red in the preceding note. He will not find them *nes fatui* in the path in which he may be pleased walk.

oubt whether the eighth (in Latin) belong to the edition. A y of this edition, (without the specification of the number of ts) was purchased by Mr. Singer, at the sale of the Stanley library, 8*l.* 10*s.* A copy, containing three parts only, produced 7*l.* at the e of the White Knights library. I saw a fine and perfect copy he very curious library of Sir Charles Stewart, our ambassador at is. It is also in the library of Mr. Rennie, as well as a copy of second French edition. It was frequently reprinted in French— 79; 1582, &c. But the tasteful must look sharply out for good pressions of the plates (by De Bry) of the *Latin* edition of 1598, . The publishers, Theodore and Israel De Bry, make much sting about these plates—for want of which, they contend, (in preface) that all former editions may be considered as compara- ely incomplete. The text seems to be carefully executed from the S. copy of the author and translator. Who was he? A copy of

I can dwell but briefly on the class of *General Historians*, up to the present times: and if I mention the names of Torquemada, Ogilby, Coreal, Lafiteau, Charlevoix, Wilson, Ulloa, and Robertson,* I hope I

is carried on from the year 1492 to 1551. This was, for a long time, a rare, and highly coveted work: but the enlarged, truly accurate, and splendid impression, put forth by Gonsalez de Bavaria, at Madrid, in 1729-30, with cuts, in four folio volumes, has rendered it little sought and little coveted; although a copy of it brought 6*l.* 6*s.* at the sale of the White Knights library. The Antwerp folio edition of 1728 is mentioned—only to be shunned. A good copy of the Madrid edition of 1729 is worth 10*l.* 10*s.* It had appeared in an English version by Capt. Stevens, in six octavo volumes, with cuts and maps, in 1725. The *Historia General del Mondo*, by the same celebrated author, was published in 1606-12, in three folio volumes: containing, in fact, an elaborate history of Spain, during the reign of Philip II. Mr. Bohn marks a copy of this desirable work at 2*l.* 2*s.* Herrara is in the foremost rank of early American historians.

* F. J. DE TORQUEMADA: his work was first published at Seville, in 1615, in three folio volumes: afterwards in a much improved form, at Madrid, in 1730, in the same number of volumes. A good copy is worth 5*l.* 5*s.* The original edition had become scarce, and we owe this valuable reprint to Gonsalves de Barcia. Meuselius says the author had resided a long time in New Spain, for the sake of promoting the Christian Religion: he introduces "many foolish and futile things, but many also that are far from being despicable." Boucher de la Richarderie seems to transfer this critique to the editor. OGILBY: *History of America, being the latest and most accurate description of the New World, and adorned with maps and other ornamentals, as ground plots, prospects of cities, and historical sculps, to the number of* 122, was put forth in 1671, in a ponderous folio tome; and now sleeps soundly, in spite of the "sculps," on the bottom row of booksellers' repositories. Yet it is praised by the Dutch traveller Dapper, in his rival folio of 1673. Will this draw it from its lurking place for 1*l.* 1*s.*? CORREAL'S *Voyages en les Indes Occidentales*, &c. is a translation of the Flemish Journal of Captain Abel Jansen Tasman, with cuts: *Amst.* 1722, 12mo. 3 vols. The earlier portion of this work, where the author describes the manners of the

all not be accused of exhibiting a barren list of *fun-mental* Writers towards making further acquisitions

ferent citizens, and especially the Buccaneers, is the more valua-. Upon the whole, in spite of Marchand's *(Dict.* vol. ii. p. 179.) mnatory sentence, I conclude, from the *Acta Erudit. Suppl.* vol. . p. 265, (as referred to by Meuselius) that this is a work worth cking the spurs into the side of a good bibliographical courser to ssess.

LAFITEAU is a more consequential name. His *Mœurs des Sau-ges Americains, Paris,* 1723, 4to. two vols. well sprinkled with ewy and spirited cuts, could not be obtained by Lord Holland, at sale of Dr. Heath's library, under the sum of 3*l.* It is a very ious work, relating chiefly to Canadian manners and customs; author lived five years in Canada. It is now rare. Consult *uselius*; vol. iii. part. i. p. 242. The same ingenious author pub-ed his *Decouvertes et Conquêtes des Portugais dans le nouveau nde,* at *Paris,* in 1733, 4to. two vols. also with cuts: of which a od copy cannot be worth less than the last mentioned sum.

in the same department of collecting. I am well aware of a thousand incidental subjects, connected with the mighty empire of which I am now treating, and on which books of the most curious and covetable nature have been published—but I can do little more than *allude* to them*—and come at once to the leading publications relating to

NORTH AMERICA.

In the histories of this portion of America, it will be difficult to exclude those which incorporate

reach the labours of ROBERTSON; and, with almost greater delight, read the applause bestowed upon them in the imperishable book of Meuselius. "Liber, (says that bibliographer—speaking of his *History of America*) omnium præstantissimus, . . . auctor, divino prorsus ingenio præditus," &c. And this is true enough. If, continues he, facts only be consulted, there is little of novelty."—[how *could* there be?] but the leading features of the work, and the opinions given upon known facts, carry with them an air of novelty." But further praise which might indeed be brought forward from every *foreign*, as well as *domestic* journal—is totally unnecessary: and whatever may be said of Robertson's *Biography of Charles V.* (concerning which, read some few lines at page 340, ante, I cannot but consider the HISTORY OF AMERICA as the *magnum opus* of its author. Meuselius wishes that the list of works, relating to America, prefixed by Robertson, had been critically arranged; rather than consisting, as it does, of the titles of books. This masterly performance was published in 1777, 4to. in two volumes: but an additional volume was afterwards published, and the three volumes were sold for 2*l.* at Dr. Heath's sale. They have been republished, again and again, in an octavo form, at reasonable prices—and translated into every language of civilised Europe. "Give me, therefore, ROBERTSON"—methinks I hear the "*Young Man*"—say—"and let all preceding historians shift for themselves." There is truth, but not "the *whole* truth," in this avowal.

* Among the "curious" and "covetable" little tomes, take, for

the *United States* or *Colonies*; and, in such point of view, if I omit the separate histories belonging to

example, the quarto volume printed at Madrid in 1641, relating to the '*Great River of the Amazons*—and after reading Mr. Evans's note in the *Bibl. Stanleiana*, no. 1113, upon the causes of its "unusual rarity," be sure to lock it up in your cabinet as worth at least thirty half sovereigns. Again: respecting the *Magellan Streights*—peruse what those two gallant Captains *Bartolomeo Garcia de* NODAL and *Gonzalo de* NODAL accomplished—as written in a quarto volume, published at Madrid in 1621, with a wood engraving of a chart (so often missing—and about which De Bure, vol. i. p. 215-6, so solemnly cautions the Collector) and with all its parts—that is to say, ninety-two leaves, comprising the twelve preliminary, and fifteen concluding leaves. Mr. Evans's pithy and pertinent note to the Stanley copy of this very rare book, no. 1117, was the means of causing it to be transported to his Majesty's library—at the large sum of 31*l.* 10*s.* Above all things, let the Bibliomaniac in SPANISH LORE consider more than once or twice ere he indulges in the niceties and difficul-

Louisiana, Florida, Carolina, Canada, &c. it seems to be only necessary to make mention of the works of *Kalm, Rogers, Wynn, Adair, Carver, Chalmers,* and the *Marquis de la Rochefoucault Liancourt*—and if the reader take the pains to consult the subjoined note,* he will find brief mention of the titles

Thorpe (the TOM OSBORNE of the present day) from a collection of valuable Spanish books, purchased by him of an Italian gentleman: and this very precious tome—together with the two previous original Spanish Epistles—in all probability now enrich the cabinet of my friend Mr. Heber—the THOMAS RAWLINSON, Esq. of the present day. Long may they greet his own eyes and those of his friends. Along with Cortes, are frequently united the Epistles of *Peter Martyr Anglerius,* 1519-1532, &c.: republished in the eight Decads of his History in 1555, folio—of which a copy is in the library of Mr. Rennie. Consult, here, the *American Library,* 1713, 4to. p. 8. Then again for FRAMPTON's *Joyful Newes out of the New Found World,* 1596, 4to. and the *Discovery of Guiana,* by Raleigh, published in the same year and form—books, not very scarce, although in the sable garb of the black letter. Here is no opportunity for amplification. But relating to VIRGINIA alone, read the titles of a cluster of tracts from the Bindley library—to say nothing of what appears in the preceding pages (372-3-385) relating to that once constantly talked of country.

Tracts relating to Virginia: "Encouragement to Colonies, by Sir W. Alexander," map, 1625. "True Relation of what happened in Virginia since the first planting of that Colony," map of Virginia, 1608. "Relation of Lord De la Warre, Capt. Generall of Virginia," 1611. "Plaine Description of the Barmudas," 1618. "Smith's Description of New England" 1606. "State of the Colony and Affairs in Virginia," 1616. "New England's Plantation," by Higgeson, with map, containing the portrait of Capt. Smith, 1630. "Guinea's Plantation," by the Earl of Barkshire, 1632. "Virginia valued," by E. W. 1650. Virginia's Discovery of Silke Wormes," 1650. A collection of Ten very curious Tracts, in one volume.

These tracts produced the *ponderous* sum of 10*l.* But there would be no end to this bibliographical skirmishing. See as a guide, Pinkerton's list, vol. xvii. p. 200.

* KALM was a Swede. He published his work at Stockholm in

nd characters of the work, of each author. I am ot sure, whether, upon a dispassionate consideration,

753, &c. 8vo. 3 vols. with wood cuts. It was published in the German language at Gottingen in 1754, &c. in three large octavo volumes, with copper plates; and Forster translated it into English, nd published it at London in 1771, 8vo. 3 vols. with a map and some dditional cuts. A copy is worth 1*l.* 1*s.* It was hence translated to the Dutch, and published in two quarto volumes at Utrecht in 772. The work is chiefly valuable on the score of natural history; nt I cannot correctly affirm whether the account of the *Esquimaux*, hom the author came in contact with in his journey from Penlvania to Canada, be not among the earliest extant in print. OGERS's *Concise Account of North America*, 1765, 8vo. is a book ell worth a 7*s.* 6*d.* purchase. The author lived many years among e most barbarous of the natives, and his narrative is at once perpicuous and unaffected, and his statements unimpeached. Meusens (vol. iii. part i. 304-5) is warmly encomiastic upon this octavo olume. Rogers was chiefly conversant with the British Colonies.

the last named work be not all that is absolutely necessary to procure. And now, after this gallant little bibliographical bark shall quit its moorings in the Northern, to seek the Southern, division of the NEW WORLD, it will be necessary to dash through the breakers that surround those Islands—the source of so much wealth to Great Britain—with which the *Caribbean Sea* is so thickly studded, and which are designated. by the well known name of the WEST

1773, 4to. seems to be only a compilation from Oldmixon and Douglas; authors, not worth enlisting into the service of a Collector. Different, in all respects, is the *Trader with the Indians, and History of the American Indians,* by J. ADAIR, Esq. Lond. 1775, 4to.: one of the best and most instructive books of the kind—if we except a little somnolency in discussions upon the Aborigines of America; a fault, or disease, not peculiar to the times of James Adair, Esq. The author was a five year's resident in the countries which he describes. The best edition of CAPTAIN CARVER'S *Travels through the Interior parts of North America, in the years* 1766, 7, 8, is that of 1779, 8vo. with a map and cuts, and having some account of the author by the late Dr. Lettsom, "Omnia utilia æque ac jucunda, magnam partem nova"—says the applauding and particularising Meuselius. But the commendations bestowed by him on the *Political Annals of the United Colonies,* &c. of which Mr. GEORGE CHALMERS is the author, 1780, 4to. are much more warm and pointed: accompanied by the expression of regret at the discontinuation of the work. The author, now midway between Septuagenarianism and Octogenarianism, need desire nothing more *paræneticaI* than the criticism of Meuselius (vol. iii. part. i. p. 315) upon his labours. Doubtless, however, of all the travels in North America, up to the period of their publication, those of M. DE LA ROCHEFOUCAULT-LIANCOURT, published at Paris in 1799, in eight octavo volumes, and translated into English and published the same year in 2 quarto volumes, are considered to be the fullest and most satisfactory. Pinkerton calls it "a work of very considerable merit. Why does Boucher de la Richarderie (vol. vi. p. 10) omit to notice it? Nor does it appear to be in Meuselius.

*Ulloa** may afford a good general notion of the *hole* of Southern America. In other respects, and connected more or less with the divisions before ecified, the performances of FERNANDEZ, GARCI-SSO DE LA VEGA, SOUTHEY, and HUMBOLDT,—are nply sufficient for the most accurate and valuable formation.

Among the earliest writers of the local and political story of Brazil, *Hans Staden* and *Jean de Lery* ke the lead.* The work of *Guerreiro* may be placed,

* The titles of the works of ULLOA, as connected with North nth, and East America, are found copiously detailed in the pages Boucher de la Richarderie, vol. v. p. 511 : vi. p. 330. These works ve been translated from the Spanish into the French and German guages. The *Relacion Historica del Viage*, &c. was published at drid : 5 vols. in 2, or 3, 4to. : with cuts : of which a large paper

in intrinsic worth as well as chronological order, after those of the Dutchman and Frenchman just mentioned; although I admit that it is now rather sought after as an object of curiosity than of utility. The same may be said of the suppressed work of Portuguese America by *Rocha Pitta.** It is therefore to Mr. Southey's elaborate history, in three capacious tomes, that the "Young" must look for a "Guide,"—and the "Old" must look for "Consolation:"—if consolation can be derived from the perusal of pages, in which, frequently, from the necessity of the case,

Purgatorius of the Roman Pontiff. Again, I repeat, read the "hundred notable things," and perhaps "hundred mery Tales," of which De Lery's authenticated volume is composed.

* But of equal, if not superior value, to Guerreiro, is the work of BARLÆUS—put forth under the auspices of the mighty *Bleau*, with maps and elegant cuts, at Amst. in 1647, folio: accounted a rare book by Clement—because the greater part of the impression was burnt. Meuselius is copious and instructive. But perhaps the *Descriptio totius Brasiliæ, Cleves*, 1698, folio, which is little better than a new impression of Barlæus, is the best work extant upon the ancient state of Brazil. It has copper cuts. Consult Boucher, vol. vi. p. 276-7. The editor, or author of the volume, was I. di S. Teresa. *Bibl. Hist.* vol. iii. part ii. p. 58. ROCHA PITTA'S *Historia da America Portuguesa*, Lisbon, 1730, folio, must be bought, whenever found in comely condition, at any price not exceeding 2*l.* 2*s.*; and yet this will hardly fetch it, as Pinkerton calls it "very scarce." It is a volume fraught with useful intelligence. The author was a sound-headed and honest Brasilian; but the truths which he developed were so unpalateable to the Portuguese government, that the sale of his book was prohibited in consequence. Boucher de la Richarderie is pleasantly communicative. If the most diligent researches cannot put my "Young Man" in possession of Rocha Pitta, he may procure, for a very trifle, the interesting *Narrative of a Voyage to Brasil*, by THOMAS LINDLEY, 1814, 8vo.: a book replete with interesting matter, narrated in a style of winning simplicity. The French bibliographer has done ample justice to it.

most brutal atrocities are related, and the most fidious schemes unfolded. Mr. Southey is doubt- s the "facile princeps" of the Historians of the azils; but this title is hardly commensurate with bearing and extent of his work, as it comprises the e and progress of all the European colonies, from Andes to the Atlantic, and from the Plata to the er of the Amazons. His performance, of which the st volume is, a little unaccountably, overlooked by nkerton, will doubtless command the attention and plause of posterity; and numerous will be the oc- vo impressions which the next half century will use to be circulated of so ample and instructive a rk.*

* The propriety of the above encomium can hardly be doubted, at any rate not combated, by the most fastidious and hostile of

The name of Southey is worthy of its juxtaposition with that of HUMBOLDT—the most illustrious traveller of his day. Nothing seems too vast, too varied, too wonderful, or too minute, for the keen eye, penetrating intellect, and unwearied exertions, of this extraordinary man. From the snow that caps the summit, to the lichen which creeps at the base, of the loftiest mountain, Humboldt is equally inquisitive, curious, diligent, and happy. A botanist, zoologist, statist, philosopher, half poet, and general enthusiast, the genius of this traveller seems to have been peculiarly calculated for surveying the varieties and immensity of the New World. Accordingly, his travels and re-

posterity. He was, and is, in the enjoyment of an exceedingly great, and justly earned reputation. A work, like his HISTORY OF BRAZIL, would not, in the nature of things, be caught up and devoured with the avidity of his matchless *Biographical Manual* of LORD NELSON. Hume, Henry, and even Gibbon, struggled hard, and despaired somewhat, of final success of their labours: labours, necessarily of a more popular cast than an exclusive history of a distant country, about which curiosity had not been so general with us as with foreigners, and which had been rendered more or less familiar by preceding historians and travellers. But if the popularity of this great, and perhaps "maximum opus," of its author, be slow, it will be sure. Every succeeding year will demonstrate more decidedly the importance of its contents: and when the powers of Portugal and Spain, in the New World, shall be, as they are now threatening to be, NO MORE, then will the text of Mr. Southey's History of Brazil be considered as a beacon and a guide to the antiquarian, historian, and philologist. The great grandson of its author will caress the *editio princeps* as a book to be numbered among the rarest and most prizable volumes.

I cannot close the account of Brazil without a strong recommendation of the Travels in the interior of that country, with a particular account of the *Gold and Diamond Districts*, by Mr. JOHN MAWE, Mineralogist: illustrated with coloured plates: 8vo. price 18*s*. This volume also includes a Voyage to the *Rio de la Plata*.

ches in AMERICA* place him as the first in the most rank, perhaps, of all travellers dead and liv- The range of his researches, and the space which

Here follows a list of the wonderful productions of this wonder- aveller and of his companion, MONS. BONPLAND. All the remain- copies of the work are now in the hands of Messrs. Longman and and the prices affixed are those of the original Paris publishers : *Relation Historique de leur Voyage aux Régions Equinoxiales du eau Continent pendant les années* 1799-1804. Vol. I. Partie i. l'Atlas des Cartes Géographiques et Physiques, 4to. pap. fin. 3*l.*: velin, 3*l.* 12*s.* This is now in a course of publication. It will omplete in four volumes. 2. *Atlas Pittoresque des Vues des Cor- res et Monumens des Peuples Indigènes de l'Amérique :* contenant Pl. la plupart coloriées, sur colomb. velin. Folio, pap. : fin. 25*l.* ap. : velin, figures avant la lettre, 37*l.* 16*s.* *Recueil d'Observa- de Zoologie et d'Anatomie comparée, faites dans l'Océan Atlan- , dans l'Intérieur du nouveau Continent, et dans la mer du Sud :* Planches imprimées en couleur, 4to. liv. i. à 8, pap. . fin, 7*l.* 17*s.*

his publications have entitled him to occupy in the contemplation of discerning judges, justify the propriety of this eulogium.

Titles, &c. have been prepared for *forming the whole Collection into an entire and complete Work in the following order, laid down by the Author*:—1. "*Historical Narrative*," with the Picturesque and Geographical Atlas. 2 "*Zoology and comparative Anatomy*." 3. "*Political Essay on New Spain*." 4. "*Astronomy*." 5. "*Physics and Geology*." 5. "*Botany, comprehending Equinoxial Plants and Monography, of the Melastomas*."

The SUM TOTAL of these stupendous labours is as follows: eleven volumes in quarto, containing the text: four volumes in large folio containing the *Botanical part*:—four volumes, in colombier folio, containing *the Atlasses: four hundred engravings*, of which the greater part are *coloured*: 70 geographical, physical, and geological maps. Of the two first of these works, the following have been published in our own language, from the pen of Mrs. Helen Maria Williams. "*The Personal Narrative of M. De Humboldt's Travels to the Equinoxial Regions of the New Continent*." In five vols. 8vo. price 4*l.* 1*s.* boards. Four more volumes, in a course of publication, complete this work. "*Researches on the Institutions and Monuments of the Ancient Inhabitants of America*." A new edition in two vols. 8vo. with plates, 1*l.* 11*s.* 6*d.* boards. "*Political Essay on the Kingdom of New Spain*," with maps, &c. the third edition, in 4 vols. 8vo. 3*l.* 13*s.* 6*d.* boards. "*A Geognostical Essay on the Super-position of Rocks in both Hemispheres*." By M. De Humboldt: and translated into English under his immediate inspection; price 14*s.* 8vo. boards.

To contemplate these productions as the work of ONE MAN, and of his Coadjutor, might, in after ages, stagger belief: if the FACT were not established beyond dispute or doubt. And yet Mons. Humboldt is in the vigour of life—meditating, it is said, a hop, skip, and a jump, over the rival mountains, of the *Himmalaya* range, in the Eastern world. Let him however think more than *twice* upon an undertaking, which may shorten a career honourably destined to enjoy the fruits of a painfully earned and widely extended reputation. With him, "School is over"—and he may gambol lustily for the remainder of his days.

These works, or at least the greater part of them, have been criti-

come, in the last place, to notice the earlier Chro-
les and labours of CIEÇA DE LEON, ZARATE, FER-
NDEZ, GARCILASSO DE LA VEGA,—as connected
h the other great portions of South America:
nely, Peru, Chili, Paraguay, &c. &c.; and doubt-
the room to be quite sufficient for them in the
t, I have consigned the bibliographical *précis* of
heir labours to the subjoined note.* And so,

in our two most popular journals—the *Edinburgh and Quarterly*
ews: see vol. xvi. and xix. of the former, and vols. xv. and xviii.
e latter. Ample and able, doubtless, are these criticisms. My
ory charges me more particularly with those in the former
ew; which I have reason to believe were by the experienced
of the late Mr. Playfair. There is hardly any thing more intel-
ally delightful than such performances: where party feeling,
dices, and personal antipathy, have no share: where bile, ill-

looking with surprise, not unmingled with apprehension, at the vast portion of the world chronicled in these few last pages—and knowing and bewailing the imperfect outlines, or faint execution, of those countries more particularly chronicled—I implore forgiveness of both "young" and "old"—well persuaded, nevertheless, that HE shall be a fortunate Collector of Books who possesses a third part only of the "AMERI-

werp, in 1554, 8vo. At Rome, in the Italian language, in 1555; and at Venice, in 1557, 8vo. In English, among Captain Stevens's New Collection of Voyages. Cieça's work contains only the first part of his Chronicle: there are three other parts, which Antonio tells us have been long looked for by learned men. The intrinsic merits of this work are very great. The author had been domiciled among the Peruvians from his thirteenth to his thirtieth year. The first impression of Cieça is of excessive rarity. A Dutch Chronicle of Peru *(Historie van Coninkryk van Peru)* was published at Antwerp, 1573, 4to.

Among the earliest and rarest works, relating to Peru, is the following: printed in the black letter; and of which "a most beautiful copy" was sold at the sale of Don Antonio Conde's library (in 1824) for 10*l.* 15*s.* CIEZA DE LEON (Pedro de) *Parte primera de la Chronica del Peru, que tracta la demarcacion de sus provincias; la descripcion dellas: Las fundaciones de las nuevas ciudades, &c. Seville,* 1553, folio. Next appeared, ZARATE'S *Historia del Descubrimiento y Conquista del Peru en el año* 1555, which was published at Antwerp, in 1555; and at Seville, in 1557, folio; and republished in *Barcias's Hist. Prim.* vol. iii. It was translated into Italian by Alphonso Ulloa, and published at Venice in 1563, 4to. It is a work of real importance; but rather topographical than historical. FERNANDEZ published his first and second parts of the History of Peru, in the Spanish language, at Seville, in 1571, folio. It is a work, according to Antonio, of considerable interest. The author was one of the followers of the accomplished, bloody-minded, and (I grieve to add) bibliomaniacal, Hurtado de Mendoza:† and was constantly, I fear,

† See Bouterwek's character of this nobleman. *Spanish and Portuguese Literature;* vol. i. p. 186.

LIBRARY" here described. Let the pages of Ken-
t, Meuselius, and Boucher de la Richarderie sa-
y a more craving appetite, and lead to the exhaus-
of the most heavily furnished purse. And thus
d adieu to land and sea. After such a circumna-
ation, the vessel stands in need of repair and re-
ing; the keel being clogged with every submarine
duction, mineral, vegetable, and animal . . .

Post varios casus, et tot discrimina rerum,
Tendimus in Latium . . . . . .

thing his sword in human flesh. His book was prohibited to be
in America, *among the Americans:* such was the terror of a re-
n from the perusal of the pages of this faithful vicegerent of the
nish government! Has it been ever translated? GARCILASSO DE
EGA is a more important writer than either of his predecessors.
Commentarios Reales que tratan del Origen de los Yncas, was

*** I should, however, be doing violence to my own feelings, if, at the close of this circumnavigation of the globe, I suffered these pages to see the light without a strong recommendation of "THE WORLD IN MINIATURE,"* now publishing for the sake of *very* young Readers, and calculated, on every account, to render them familiar with the productions, characters, and costumes of the leading nations described. I know nothing more pleasing in its contents, more appropriate in its embellishments, and more reasonable in its price. From a sight of such things, in early youth, the next generation may even surpass the present, in their love of travel and research.

animals of the provinces of Gran Chaco, Galambar, &c. (in the Vice Royalty of La Plata,) published at Cordova, in the Spanish language, in 1723, 4to.: the work being scarce and in much request. It has, apparently, escaped Meuselius. And here let me ask, what is the nature of the work called *Tears of the Indians,* published in 1656, 8vo.? These "tearful" titles were common about this period; as an examination of pages 264-5, ante, may prove. In the library of the late Mr. Rennie a copy of these Indian Tears may be found: and in that of the Duke of Devonshire, at Chatsworth, a copy of the *Tears of Ireland,* 1642, 12mo. (the work just referred to) will be found. My memoranda of the Chatsworth book-gems had escaped me when I was busied with this latter work in the foregoing pages.

* It is published by Mr. Ackermann, in pocket volumes, at about 7*s.* per vol. and will be complete in fifty volumes: thirty are already published. To these will be added accounts of the *South Sea* and *Asiatic Islands,* in 4 vols. of the same size and price. A similar work with cuts, in yet smaller volumes, was published by the Elzevirs, in 1663, &c. under the title of *Respublicæ Variæ,* in 47 vols.

BIOGRAPHY.

HATEVER the reader may think to the contrary, we e yet within the province of History. BIOGRAPHY one of its most instructive and amusing branches; what are the *Lives* of public men, but the *History* the times in which they flourished? Putting the rks of Plutarch, Suetonius, and Nepos out of the estion—what are the biographies of Ximenes, Sully ashington, and Pitt, but, as above intimated, the tories of the respective *national* transactions in ich they figured? It is delightful to peruse the thusiasm of Morhof (that sound and steady master the old school of Bibliography) upon the subject of *ographical Memoirs;* and how he huffs Philibert

Yet there are snares in this delightful branch of reading against which I must guard "the young man" in particular. Like an epitaph, biography is frequently nothing but praise. From beginning to end, the deceased is all perfection; or, if there be errors and improprieties of conduct, those imperfections are so delicately pointed out, or so ingeniously qualified, that it requires a sound judgment to separate the one from the other. Whoever read an epitaph which *abused* the deceased? Or, if they *have* read such an epitaph, for one *vituperative* composition who has not perused ten thousand *laudatory*? It is so with books which are devoted to the Lives and Memoirs of eminent private or public characters. I am not sure, even from the ultimately prevailing influence of benevolence among mankind—or from its being politic to address the better feelings of our nature—whether a *damnatory* piece of Biography would be endured for a season? Recent experience teaches us that a great difference is observable between flying paragraphs of slander, and systematic, con-

Mr. D'Israeli, in his miscellaneous and amusing article of SENTIMENTAL BIOGRAPHY (*Second Series of Curiosities of Literature*) thus observes: "A periodical Critic, probably one of the Juniors, has thrown out a startling observation. "There is," says this literary Senator, "something melancholy in the study of biography, because it is—a history of the dead." A truism and a felicity mixed up together, is the temptation with some modern critics, to commit that darling sin of theirs—novelty and originality. But we cannot condole with the reader of Plutarch for their deep melancholy: we who feel our spirits refreshed amidst the mediocrity of society, when we are called back to the men and the women who WERE! illustrious in every glory! Biography with us is a reunion with human existence in its most excellent state; and we find nothing dead in the past, while we retain the sympathies which only require to be awakened." Vol. iii. p. 284.

idated, abuse. Concerning the dead, we should only "what is *good*"—according to the ancient age; but according to the new reading of a great oral philologist, "nothing but what is *true*." Be s as it may, BIOGRAPHY is, of all branches of his-y, or belles-lettres, (the reader shall class it just as pleases) one of the most winning and instructive. e avidity and delight with which we peruse the ges of certain well known works, of this character, hardly to be described: and if we add the yet more ractive form of *genuine* AUTO-BIOGRAPHY, our de-ht is much more complete, inasmuch as our convic-n of the authenticity of what we are reading, adds a ener relish to the perusal.*

But a less sensitive frame may be excited to the odly purposes of Biography. I have heard of

seat of a Magician!) the character in question is in constant conversation with the departed dead: their voices reach his ear, and their language touches his heart. With the same facility and familiarity, he shakes hands with Alfred and Anne, Latimer and Lowth. He is neither corrupted by the fallacies of Bolingbroke, nor the sneers of Gibbon: and if a whole host of free thinkers, with D'Alembert and Voltaire at their head, rise up to daunt him by threatened vengeance, oblivion, or contempt, in an instant he is clothed in the panoply afforded by the armour of Boyle, Newton, or Locke. A body guard of two thousand two hundred choice troops is not so much in his pay, as at his devoted service. When the *Life* of this Magician is written—to add to the stock of biography already published by him—(for die, doubtless, he must!) this mystery will be unravelled, and the riddle solved. Meanwhile, let his *sexagenarianism* go on quietly towards *nonagenarianism.*

Wishing it to be understood that, in Biography, I shall also include MEMOIRS, I proceed to the execution of both these "companionable" departments of a well garnished library. And first, for the foundation stones of our building: or, rather, for those materials which are at once both foundation and superstructure: I speak of Collections and Bodies of Biography: in other words, of BIOGRAPHICAL DICTIONARIES. And truly, if the labours of HOFFMANN, MORERI, BAYLE, CHAUFEPIÉ,(with their necessary adjuncts*)BRUCKER,

* I pass by the writers previous to J. J. HOFFMAN; because their works were of comparatively limited extent, and of comparatively inferior execution. But Hoffman may be considered the father of modern Biographical and Miscellaneous Dictionaries.† The best

† The whole of the above was written, before I found the following passage in

DVOCAT, CHAUDON, JOCHER, and the *Biographie*,

ion of his *Lexicon Universale, historico-geographico-chronologico-tico-philologicum* (here are compound epithets!) is that of Leyden 8, folio; worth 5*l.* 15*s.* 6*d.* if in sound condition, and comely ling. This substantial work usually makes its appearance in its tine Dutch surcoat of white vellum. (Let the lettering be on e or green morocco, for red morocco is a most grievous heresy!) e best edition of MORERI's *Dictionnaire Historique*, &c. is that of 9, 10 vols. folio—edited by Drouet, and enriched by the supple-ntal notices of the Abbé Goujet. But this work, like the water he fountain-head lost in the expanse of the river, retains scarcely thing but the name of its original planner. The materials have n so corrected and enlarged that, according to Voltaire, (as ob-ved by Barbier‡) it is like a new town built on the ancient plan. ood copy of Moreri may be worth 14*l.* 14*s.*: but the immense ease of similar works, subsequently published, is likely to deterio-e much its pecuniary value. With this work, let the *Dictionnaire Trevoux*, 1771, folio, 8 vols. (best edition) be joined. I know not,

Universelle, &c. now in a course of publication, be

bon's eulogy of him is at once concise and just: and no one read him, or loved him more, than the eulogist himself. Bayle was a man of immense, but desultory reading; of a subtle understanding, invincible patience, and not less indomitable industry. His Dictionary is as a Cornucopia of flowers—bright, blooming, and captivating; but the roses have more than an ordinary share of keen and penetrating thorns. Take them up hastily, and your fingers will bleed for the avidity of your grasp. The notes are the grand field in which Bayle delighted to pour forth his multifarious knowledge: and I have reason to believe that his *Life of Octavio*, (note D. p. 2116, edit. 1720) furnished a celebrated Greek quotation at a late ever-memorable state trial. But a further word respecting this extraordinary man. If he was sceptical, he was peaceably disposed in private life; although constantly assailed by the bitterest enemies. Even his "magnum opus," the Dictionary, was criticised before it *appeared*: a practice, not confined to *foreign* countries. Jurieu, Saurin, and Le Clerc, were unable, collectively, to ruffle the calmness of his temper, or embitter the sweetness of his retirement. Bayle was, in the republic of literature, what Lord North was in the House of Commons: calm and composed in the midst of tempest and whirlwind. His application will be scarcely credited. He told Des Maizeaux, in one of his letters, that, from twenty to forty, he worked fourteen hours a day—and in fact, he never knew what leisure was. Read Niceron's most satisfactory article in his *Mémoires pour servir à l'histoire des Hommes Illustres*; vol. vi. p. 251-300: and his emendations, vol x. p. 200, supplied from Des Maizeaux's life of Bayle, which first appeared at the head of the Dictionary published in 1730.

But my province is Bibliography. Niceron gives us the date of the *first* impression of Bayle for that of the second, namely, in 1697, fol. 4 vol. in 2. It was preceded by a sort of prospectus, or specimen, in 1694—I think: but the second edition of the Dictionary of 1702, is to be valued, as having received the author's own revision

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breuses méprises qui avaient échappé à Moréri. Mais cette critique est bientôt devenue, sous la plume de ce grand écrivain, un ouvrage du premier rang dans ce genre, quoiqu'il ait donné lieu, soixante ans après sa publication, aux remarques généralement justes de l'abbé Joly, chanoine de Dijon, qui ornent, pour ainsi dire, le cinquième volume de cette production. BARBIER. *Examen Critique*, &c. page ii.

mitted, we may well rest satisfied—even with this

l corrections: to this, add the Supplement of 1715 to make it nplete. The intermediate editions, till that of 1720, (edited by Marchand) are not necessary to be noticed: but this latter is con-ered both beautiful and correct. In purchasing it, be careful to erve whether the first volume have the dedicatory epistle to the ke of Orleans,* which occupies pages 963, 4, 5: and the two cles in the second volume, in three sheets (numbered 963-968) n *the Life of David:* if the latter are wanting, the copy loses ething of its value. But perhaps the edition of 1740, taining the life of Bayle by Des Maizeaux, may be the most ful to recommend. Messrs. Payne and Foss mark a copy of the at 5*l.* 15*s.* 6*d.*: and a copy of the English edition of 1734, ols. containing the same biography, at 5*l.* 5*s.* in indifferent bind-. To Bayle's Dictionary are usually added his *Works,* published 727, 4 vols. folio: and I have seen more than *one* copy, of h Dictionary and Works, bound in red morocco, and printed upon GE PAPER: but "procul, o procul!" should be the address to it,

latter alone—respecting FOREIGN Biography.* We are, *at home*, not without good and substantial helps.

2 vol. in 1. I have often consulted this work with decided advantage.

* First of BRUCKER. I speak of his "*Pinacotheca*† *Scriptorum Nostra Etate Literis Illustrium. Aug. Vindel. Apud Haidium*, 1741, folio, 2 vol. This work is so scarce, as not only not to be in the British Museum, but to have escaped Brunet. It contains the Lives and Eulogies of *living* Characters, with their portraits, in mezzotint, by Haidius: sharp, intellectual, severely accoutred, old fashioned looking gentlemen. The biography is by the pen of the author of the famous *Philosophiæ Historia Critica*—known all over Europe. I never saw but one copy of this hugely covetable performance, and that was in the library of my friend Mr. A. Chalmers—obtained from a sale in Holland—but, as I have reason to think, not *under* the sum of 10*l.* 10*s.* It is in russia binding. LADVOCAT'S *Dictionnaire Historique*, &c. 1777, 8vo. 4 vols. is a sensible and judicious performance. It will not lead astray: but is now superseded by the *Dictionnaire Historique*, &c. 1804 of the Abbé CHAUDON and M. DELANDINE: a new edition, in fact, of the *Dict. Hist.* published at *Caen*, in 8 vols. about thirty years before. This improved edition is in 13 octavo volumes. I possess it, and have consulted it with advantage; but *that*, in turn, is now superseded by the *Biographie Universelle*, &c. of which 36 volumes, including the letters "R A K," have already appeared. M. Barbier has given a pleasing notice of Chaudon's labours in the *Examen Critique*, p. iii. Although IOCHER'S *Allgemeins gelehrten Lexicon*, or *Dictionary of learned men*, was published in 1750, in 4 vols. 4to., it is indebted for the reputation which it has acquired to the admirable supplemental labours of ADE-

† Let me separate, as will be obvious enough, the *above* Pinacotheca Virorum Illustr. from that published by *I. Vincentius de Rubris*, under the name of *Ianus Nectus Erythræus*—in 1643-1645. "There is an exquisite brilliancy in the Latin composition of this work," say Morhof: "many memorable things are introduced about the extraordinary habits of living and studying among learned men: many, concerning the controversies, disputes, arts, particularities, and books of the same learned body, which may be read with equal utility and delight. As the author was a man at once learned and discreet, he observes many things in the lives of the learned, which have escaped the notice of other authors." *Polyhist. Lit.* vol. i, page 227.

e *General Biographical, Historical, and Critical ctionary*, published in 1734-41, in 10 folio volumes, orded ample materials for the labours of KIPPIS, l latterly, of AIKIN and CHALMERS. Minor publi- ions ,including some account of the four preceding, l be found in the subjoined note.*

G: whose two volumes, 1784-7, 4to. go as far as the letter I, in- ively. No previous Biographer (says Barbier) had ever exhibited minute and exact attention. A third supplemental volume, in- ing the letter L, was published at Delmenhorst by ROTERMUND. hoped that this laborious bibliographer will complete the con- ation. Of the *Biographie Universelle Ancienne & Moderne*, 1811, 8vo. of which thirty-six vols. are already published, and which so frequently referred to in this work, I will let no well educated oung Man" rest in peace till he secure a copy; which, lettered norocco, to save the expense of binding, I recommend to be pro- d in *extra French boarding*.

The next immediate branch of enquiry, or discussion, in this department of biography, is, the Collections of Lives by the ancient writers of GREECE and ROME: and as my object is rather compression than

is a copy with ms. notes by Morant. But in the year 1778 appeared a new edition of this work, under the editorship of Dr. KIPPIS, who received however the assistance of several able coadjutors. There are some capitally executed articles; but truth compels me to avow, that very many of these articles are seasoned with the spice of the Editor's religious principles, with which, far be it from me here to wage war—although it may be as well to observe, that Dr. Kippis was a Dissenter. This work, to the regret of the learned, was continued only to the letter F:—in 5 vols.: but Mr. A. Chalmers has shewn me a portion of the *sixth* volume, continuing that letter—beginning with "FEATLEY" and ending with FOSTER (Sir Michael.) Of this precious portion there are but two known copies in existence. Mr. Chalmers has one, and Mr. John Nichols has the other. Better placed, neither of them can be. The late Dr. AIKIN and others projected, and carried on, with infinite labour, and with many delays from the tardiness of its sale) a work, called *General Biography; or Lives Critical and Historical of the most eminent Persons, of all Ages and Countries:* 1799-1815, 4to. 10 vols. Dr. Aikin was also a dissenter; so that the same "seasoning" may be supposed to prevail in certain articles. This work is low in price. Messrs. Arch mark it at 7*l.* 17*s.* 6*d.* in boards; and 11*l.* 11*s.* in russia. The *General Biographical Dictionary* of Mr. A. CHALMERS, is in fact a new edition of the work so called, of which the best impression was that of 1798, in 15 vols. octavo. The labours of Mr. Chalmers have increased it to more than *double* that number of volumes; and not fewer than thirty two octavo tomes form, now, our most popular biographical Dictionary. The sale has been great and prosperous: and they talk, in the *Row*, of the stock in sheets "getting low." If this be the case, the Editor will be thinking of buckling on his armour for another biographical campaign. Nor let him despair of getting through that campaign in the same creditable manner as heretofore. His "leaf" is far from being "sered" all over. The *edges* only are tawny and autumnal. When this work is republished, I recommend its being printed in double columns, and with better ink, upon better paper. Such a HOST of publishers can command any thing.

ation, I shall content myself with the mention only Plutarch, Diogenes Laertius, Cornelius Nepos, and etonius. With the *Parallel Lives of* PLUTARCH,*

* Of this immortal monument of biography I shall be excused for ommending the Greek and Latin edition of BRYANT, published at ndon in 1729, in 5 handsome quarto volumes, in a large and legible e; of which a good copy is worth 5*l.* 15*s.* 6*d.* Those who wish to into critical questions, or examine learned dissertations, connected h this or other portions of the text of Plutarch, will do well to sult the full and erudite editions of REISKE and WYTTENBACH. ose, whose less auspicious stars do not enable them to read the *inal* text, may probably betake themselves to the naiveté of the nch version of good old AMYOT;† or to our own translations *North, Dryden,* and *Langhorne;* of which, the latter (corrected Mr. Archdeacon Wrangham) is the popular publication. But Iaster North," when in comely condition, may find admittance the choicest library.

where is the reader, from sixteen to sixty, who is unacquainted? I consider his biography of the *Illustrious men of Greece and Rome,* to be not only a never failing source of amusement, and instruction, but as containing those germs, or elements, which, deeply received, in after ages, into the bosoms of the susceptible and ambitious, may have been the cause of producing philosophers, legislators, and warriors of scarcely less celebrity. The loss of Plutarch's *biographical* works had been perhaps the greatest loss, amongst those of ancient classical lore, which we could have experienced—had they perished during the barbarity of the middle ages. Of the *Lives of Philosophers,* written in Greek, by DIOGENES LAERTIUS, (who flourished about the year of Christ, 120) I must almost exclusively recommend the edition of *Meibomius,* published at Amst. in 1692, Gr. & Lat. 2 vols. 4to. Yet the less pretending labours of *Longolius,* put forth in 1739, 8vo. 2 vols. will, in the absence of Meibomius, be far from affording a superficial knowledge of the sense of the original.* In regard to

* The reader may for an instant consult the *Introd. to the Classics,* vol. i. p. 312-13, for some account of these editions. The time, when the LARGE PAPER Meibomius was to be had for a sum not under thirty

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Amateur, vol. iv. p. 278. But let the critical, as well as the curious collector, avail himself of *Clavier's* enlarged and corrected edition, in 1801-6, 25 volumes in 8vo.: less beautiful than that of 1783, but more intrinsically valuable. A previous and very superb edition had appeared in 1784-1805, in 25 volumes in quarto: of which M. Renouard possesses one of the twelve copies only printed upon fine vellum paper. Of these twelve, five copies of the fifth were stolen out of the bookseller's warehouse, and reprinted; but in a very inferior manner. M. Renouard's copy is *genuine* throughout.—*Ibid.* Of the LIVES of Plutarch, the first edition of Amyot was in 1559, in 2 vols. folio—of which a lovely copy UPON VELLUM was sold at the Valliere sale for 900 francs. This copy was purchased by Count Macarthy, and at the sale of the Count's library, by the king of France for 1000 francs. M. Van

ts way; especially if the margin be broad, and the pressions of a uniform mellow tone.* Here also, hough somewhat out of chronological order, but logous in subject, let me make mention of JUNIUS *Pictura Veterum*, comprehending the *Lives of the cient and Modern Painters*; published after the th of the worthy old gentleman, the author, at sterdam, in 1694, folio.†

Certain curious folks prefer this impression to that of 1759 at ne; "but they are wrong in so doing," says Brunet. In other ds, this preference is given on account of the cuts. Intrinsically sidered, the *Milan* edition of 1807, in sixteen vols. 8vo. is the .† So says that competent judge, my very good friend, Mr. ley. But the same authority assures me it is necessary to have *earliest* text of Vasari, as the author frequently varied his opi- ns, and suppressed what he had before written. Under this im- sion, I recommend the curious, by all means, to acquire the

The seventeenth century opens brilliantly with these ornamented pieces of Biography by HOLLAND: whose *Basiloologia and Heroologia*, are works of great beauty and attraction; and the former of most excessive rarity and price. The first was published in 1618, and the second in 1620. They have been both particularly noticed in the work cited below.* In the same year in which the first of these works appeared, there was published at Augsbourg, in folio, the "*Fuggerorum et Fuggerarum, &c. Imagines*" of the once mighty FUGGER FAMILY;† and about the middle

Antiquary, was instrumental to its appearance; and to him we are indebted for the Life of Junius, prefixed. The volume is divested of embellishment. Messrs. Payne and Foss mark it at 1*l.* 1*s.*

* I must again refer to the *Bibliographical Decameron*, vol. i. p. 281-4, for the most copious account, with which I am acquainted, of these rare and high-priced works. Mr. Thorpe values a sumptuous copy of the *Heroologia*, tickled up with all the enticing tooling of Charles Lewis, at the price of 12*l.* 12*s.* If the impressions be good, this is not an extravagant price; but consult the preceding authority for an account of Mariette's copy. Of the *Basiloologia*, Brunet mentions a copy in the Royal Library at Paris, which, as it contains more than one hundred portraits, he supposes would excite tremendous competition in this country, were it to come to the hammer: but that diligent bibliographer appears to have overlooked my description of a copy (*Ibid.*) which contained not fewer than 152 portraits. He says, the Parisian copy contains twenty-four portraits, up to that of James I.: if so, it is imperfect: for the DELABERE COPY, described in the Decameron, contained twenty-nine, inclusively of the frontispiece. And here, I fervently entreat both the young and the old collector never to suppose the acquisition of this (*unfindable*) volume absolutely necessary to make them die "easy in their beds,"—as the phrase runs. Granger breathed his last, unconscious even of its existence!! Doubtless there are books, which, like planets, have not yet become visible to mortals—I should rather say, to the *present* race of men; and with a sight of which, indeed, their ancestors were rarely illumined

† "Once mighty"—indeed, was this family; and their might

the same century came forth the *Portraits and ves of the Illustrious Men of France*, by THEVET, in 48, folio, in the French language. This book of evet is a splendid folio, with large margins, and e cuts, on copper, have a handsome aspect; but its endour is diminished by the frequency of its ap-

se as much from their wealth as their prowess in arms. They re ennobled by Maximilian, to whom they had rendered the most ential services. For a century (from 1500 to 1600) there was hing in Italy—at Venice, at Florence, at Milan, or at Rome— the wealth of the FUGGERS, at Augsbourg.† Without sending readers to Venice or Dresden, to turn over a MS. in the German guage) of which the leaves are embellished with not fewer than 000 coats of armour, seals, and portraits—executed in 1555, in enormous folio volumes—they may learn, what relates to the strious house of Fugger, in the printed volumes of Lambecius Kollarius. In short, this family was not less distinguished for ature than for the fine arts. The library of Huldrich Fugger is

pearance.* Alas, for the caprice of the BIBLIOMANIA!

The next work of this description, in the order of our enquiries, is BULLART'S *Académie des Sciences et des Arts, contenant les Vies et les Eloges Historiques des Hommes Illustres. Amst.* 1682, folio. The embellishments, on the whole, are second rate: but bold and striking. The text (into which it is clear that Morhof never looked) is said to contain "some curious anecdotes."† I now reach the charming perform-

is the second, with the plates somewhat worn: the same may be said of the third in 1620 (see *Bibl. Cicognara*, no. 2033); that of Ulm, 1750, in folio, under the title of *Pinacotheca*, &c. has the plates retouched. A copy of the second and third editions may be each worth 2*l.* 2*s.* Mr. Douce has a copy of the first, with the date of 1593 in the corner of the first plate. He also possesses a copy of the second. Many of these plates (of which the effect is a little injured by the elaborate borders,) are engraved by the *Kilians*, and have a truly Titianic air! When at Augsbourg, I do not remember to have seen many surviving traces of the liberality of this once far-famed family; and especially of Antony and Raymund, who were singularly munificent to the churches and hospitals of that yet beautiful city.

* THEVET'S *Vrais Pourtraits et Vies des Hommes Illustres*, is omitted by Brunet: Messrs. Payne and Foss mark a copy of an edition of the date of 1584, at 3*l.* 3*s.* This book has generally a large paper appearance. Mr. Stace once shewed me a fine copy of this kind, bound by C. Lewis in blue morocco, destined for the library of the late Marquis of Bute at Luton. I have possessed it in an almost equally splendid condition. It is not in the Cicognara collection. Morhof seems to speak in praise of the fullness of the text of Thevet: *Polyhist. Lit.* vol. i. p. 226; edit. 1714.

† *Biogr. Univ.* vol. vi. p. 252. My friend Mr. A. Chalmers possesses the most beautiful copy of BULLART with which I am acquainted. It is bound in old French red morocco, and has the reasonable mark of 3*l.* 3*s.* in the corner of the first fly leaf, inserted by the well known pencil of Mr. Payne. An ordinary copy may be obtained for two-thirds of this sum. From the authority here referred

ıce of PERRAULT; "*Les Hommes Illustres qui ont aru en France pendant ce siècle.*" *Paris*, 1696-1700, lio, 2 vols. in 1. There is no previous work to be ıt in competition with it; and the engravers are orthy of the illustrious characters whose physiomies will go down to posterity from the magic of ıeir burin.* I do earnestly recommend the tasteful ollector to spare no cost in procuring a copy of this ork, (whether on large or small paper,) which conıins beautiful impressions of the plates.

, it should seem that this work contains 249 portraits engraved by ırmessin and Boulonnois, who were afterwards pensioned by the thor. Those copies, which have the date of 1682, as printed at russels, or Amsterdam—or that of 1695, as printed at Brussels—e, in fact, only the Paris edition with a fresh title-page.

* The principal engravers are Edelinck and Nanteuil: and those ho wish to possess *right* copies, must see that the heads of ARNAULD

In the year 1739 were published, at Amsterdam, two quarto volumes, full of copper plates, of the illustrious men of Holland and Flanders, under the title of *Bibliotheca Belgica;* of which FOPPENS was the author. This work is not without its use, and I have consulted it with advantage.* The art is not first-rate; but there are portraits of some distinguished men of whom no others are to be found. Nor is the text divested of interest. At length I have to record the introduction of ornamented biography, in our own country, on a scale of splendour which has hardly been exceeded by any other. In the year 1743 came forth, in one magnificent folio volume, Dr. BIRCH's *Heads of the most Illustrious Persons in Great Britain:* of which the lives are written in a neat and unaffected manner. The appearance of this book produced an electrical effect upon the public. It was the first great work of art which accompanied a popular text: and HOUBRAKEN, whose magical burin was chiefly instrumental to its popularity, was at once lifted to the very pinnacle of fame.† He has doubt-

* The head of PLANTIN, the famous printer, given in the *Bibliogr. Decameron*, vol. ii. p. 156, was copied from that in Foppens: which again, was borrowed from that in Bullart. A good copy of the Bibliotheca Belgica is worth 2*l.* 2*s.*

† A secret has been imparted to me about the probable *actual* share of HOUBRAKEN, in this immortal book. He worked upon the etchings of GRAVELOT and all the ornamental parts, round and below, the portraits, are from the latter, untouched by the former. It is wonderful to see the magical effect of Houbraken's burin upon that of Gravelot. Mr. T. Wilson (a gentlemen, whose collection of fine prints is almost unrivalled) has a complete illustration of it. He possesses the portrait of Ann Boleyn, by both artists: one and the same, as to lineaments and dimensions. Houbraken began by clearing away, or scraping out, the shadows; softening, what he allowed to remain,

ss achieved much, and overshadowed the merits of s fellow labourer—the honest, the steady, the dili- ent, and faithful VERTUE. A fine copy of this book hat is to say, a copy with fine impressions of the ates) is yet worth a round dozen of sovereigns— en on small paper: which in fact is hardly more mmon than the large.*

a most beautiful, undulating effect; and marking the *prominent* rts of the features, by bold and yet harmonious indentations. Life d soul seem to take possession of his heads.† The eye, globular, llucid, and sparkling, moves in its socket. The lips breathe, and e nostrils distend. Gravelot placed before his master a dry, inani- ate, and repulsive subject—which that master endued with every ing to render it beautiful and attractive. In the mechanical ma- gement of a countenance, Houbraken has never been exceeded: , not by Morghen or Longhi. I have mentioned this curiosity in e possession of Mr. Wilson: but that gentleman has graphic trea-

The passion for this species of ornamented biography seemed now to be pretty general throughout Europe; and at Copenhagen, in 1746, there appeared a quarto volume, of which TYCHO-HOFFMANN was the author called *Portraits des Hommes Illustres de Dannemark.* I cannot conceal my unqualified admiration of this brilliant, and now scarce, volume; and have spent many an half hour in reading its texts, and gazing upon its graphic gems, in the magnificent (and as far as I know, *unique)* copy at Althorp, upon LARGE PAPER.* Possible it is that several beautiful

the other, in morocco, at 29*l.* 8*s.* It has risen greatly since Osborne's time: for I find a "royal paper" copy of it marked at 6*l.* 6*s.* only, in his sheet catalogue of 1759. A reasonable doubt may be entertained as to there being *three* sorts of paper: small, royal, and imperial; as noticed by Brunet. Mark well that the supplemental plates 81 and 108 are found in the copy which you purchase. The text of this work has been reprinted, with some few additions; and a copy of it, with most brilliant impressions from the first edition, is in the library at Althorp.

* Brunet mentions no such copy; nor do the authors of the *Biogr. Universelle,* vol. xx. p. 452: although they state that the *six* parts, of which it is composed, are not always found upon paper of exactly the same size, which leads to a supposition that they were printed at different places. But the Althorp copy is a palpable and glorious LARGE PAPER one: bound in red morocco—and containing, as all perfect copies ought to contain, the seventh part, entitled "*Mémoires du ci-devant grand chancelier de Danemark,*" &c. The plates, including many beautiful little vignettes, as well as striking portraits, are by different hands, and are almost all of them bright and bewitching: though perhaps a *little* too metallic and severe. That of Hoffmann, in the frontispiece, is by the unrivalled *Will:* whose "Lady in the Satin Gown" (I allude to a well known, separately published, print†) will hand his name down to the latest posterity. A perfect copy of

† Mr. John Nichols has a fine copy of this fascinating furniture-ornament, hanging up in his Tusculum near Highgate: but Mr. Wilson has, as it seemeth to my fond fancy, the NONPAREIL of all impressions! He has also an early proof of Dan Tycho himself.

ographical works may have been published between is last and the *Portraits of the Illustrious Persons the Court of Henry VIII.* designed by HOLBEIN d engraved by Bartolozzi; of which the biographical tices are from the pen of Mr. Edmund Lodge, then ancaster Herald. The work was published by the te Mr. John Chamberlaine, in a folio volume, or fourn parts, in 1792. Let me unhesitatingly introduce is very charming, costly, and captivating performce, to the attention of every tasteful Collector, be "young" or be he "old." The subjoined note will rnish some details about the worth and value of the lume.* It may be as well to observe, that a repub-

offmann's book is rare; and worth, I should imagine, 5*l.* 5*s.* To large paper, I will not affix any price. The reprint of Hoffmann, 1773, 4to. three vols. though it has additions, is in the Danish lan-

lication of it, in a smaller folio form, appeared in 1812. Both editions were published by Mr. George Nicol, bookseller to his late Majesty.

Hans Holbein. Most of the ornaments are added: and the features are wholly different. I have examined the FAC-SIMILE of the original drawing, executed by Mr. Frederick Lewis, the engraver—in a manner so minute, and so faithful to the original, (allowed by those who have seen BOTH) as to leave it beyond dispute that the production of Bartolozzi is, comparatively, faithless. Those who have seen Mr. Lewis's fac-similes of the drawings of Sir Thomas Lawrence, will be readily disposed to admit the extraordinary truth and delicacy of that artist's burin. Even to an experienced eye, these drawings may now and then be mistaken for originals. They are singularly sweet and masterly.

What should follow? First, in every degree of probability, a few other of these portraits by Bartolozzi are faithless; and, if faithless to the extent which appears in this of Margaret Roper, then we have many of Bartolozzi's conceits, and not Holbein's truths, in the volume under consideration. Secondly, might not his present Majesty, who loves and understands art, and whose collection of DRAWINGS alone is almost beyond all price, be prevailed upon to allow these Holbeinian treasures to be again submitted to the eye of a copyist, and that copyist an ENGLISHMAN. It is Holbein as he is, that we want; it is his drawings as they *are*, that we desiderate; and all prettiness and conceits, in the way of additions or corrections, are violations of truth and taste. I predict—and with the confidence of certainty—that were such a work to be announced, under the title of HANS HOLBEIN RESTORED .... its success would be equal to the expectations of the most ardent of that great man's admirers.

But of this splendid performance, as it *is*, copies are now becoming rare, and sell at an advanced price. These copies usually present the plates struck off on a pink paper, in imitation of the originals: but there are some few and scarce copies which shew them in brown colour, upon white paper. The late Mr. Yenn, of Kensington, Inspector of the Board of Works, used to lay great stress on the one of his two copies which had the plates in this *latter* condition. A good copy, in the usual style, and bound in morocco (its ordinary coat) is worth five and twenty guineas. A perfect copy of the republication, in small folio, is worth 12*l.* 12*s.*

which was completed in two roy
in 1821. These volumes contain nc
20 portraits by the most celebrated
inal paintings in the possession of t
l Gentry of this country."* The pl

blishers of this truly splendid and national perf
s. Lackington, Harding, and Co. The *executive*
the lot of the partner here last named; with w
n of the work originated. In the execution of th
equisite to explore the Picture Galleries of the
m the remotest points of Cornwall, throughout E
l, to the most northern parts of the Highlands;
research has been the formation of the most ext
olage of portraits of persons who have ennobl
and distinguished themselves in the history
it has ever been formed in this, or in any
t a character of real eminence from the first d
ortrait painting under Holbein, in the tyrannical
h Harry, through the energetic and prosperous r
d the turbulent era of Charles and the Rebellion

admirable; and the execution of it, throughout, is entitled to equal praise. Such a union of various talents—such a GALLERY OF ILLUSTRIOUS DEAD—was scarcely ever before presented to the eyes of the public, in colours, almost as vivid and sparkling as if the ORIGINALS occupied the canvas whence their copies were taken. This work is, in truth, an honour to our country, and cannot fail (especially now that the plates are destroyed) to maintain a high and legi-

those of DOUGLAS, HAMILTON, ARGYLL, SCOTT of Buccleuch, and GRAHAM, in the north—rank foremost as contributors of pictures; while the National Collections of the BRITISH MUSEUM, the PALACE of HOLYROOD HOUSE, the ARCHIEPISCOPAL PALACE of LAMBETH, and the BODLEIAN GALLERY at Oxford, are the most prominent among those of a public character: these have been thrown open by their trustees and conservators in furtherance of the great national object of perpetuating a Gallery of ILLUSTRIOUS BRITISH PORTRAITS. The result of this widely extended patronage, has been the execution of a set of drawings, nearly *two hundred* in number, of the most rigid accuracy, and of the highest order of art, from the pencils of Mr. HILTON, R. A., of Mr. Jackson, R. A. of Mr. Derby, of the late Mr. Satchwell, and of Mr. Uwins. From the drawings of these highly celebrated artists, the series of Engraved Portraits, now before the public, has been executed with a fidelity of character, and excellence of execution, which lift them at once into the highest class of merit.

Meanwhile, the pen of the Lancaster Herald, Mr. Lodge, was roused from a state of inactivity, in which, well nigh to the shame of the age, it had been suffered to remain; and that pen has, in the MEMOIRS attached to these Engravings, performed its task in a manner worthy of the former reputation of the author. These short pieces of biography are indeed admirable; very models of taste, and as characteristic as the portraits themselves. As might be expected, this work has made its appearance in all the *varieties* of temptation: with proofs; on large paper, and the plates on India paper. A copy of the ordinary size, with good impressions of the plates, is worth from forty-five to fifty guineas: of the large paper, with proofs on India paper, a copy will sell for 100*l.* in handsome morocco binding.

mate price. Like the portraits of Holbein, this ork has been also republished on a smaller scale, at a educed price, but in a style of equal graphic beauty.* et such has been its attractions, that three numbers f a *third* volume, in the *original folio* size, have ade their appearance—equally to the surprise and ratification of the public. The portraits, in this Con- nuation, are even of superior beauty to those which receded them ;† and if the publishers continue thus gather strength as their work goes on, there is no aying to what extent, or of what a character, their ture labours may be. Why should they fear or pause? n the overwhelming masses of trash, which are eekly, if not daily, pouring in upon the republic of terature, it is pleasing to alight upon such produc- ons as these : which cheer and guide us, like friendly

bus Anglicis, which carry you pretty nearly through one century.* Anon, take up TOM FULLER'S *History of the Worthies of England,* which brings you down to the year 1662; and be sure that the head of "honest Tom," by Loggan, prefixed to the title, be not missing. The opening of the seventeenth century presents us with the historico-biographical labours of BISHOP NICOLSON; and a good copy of the folio edition (of 1736) of his *English, Scotch, and Irish Historical Libraries,* (first published in piece-meal about the years 1690-5) is a very comfort to a lover of his country's literary renown. About this period—that is,

* Leland, Bale, and Pits, shall occupy the present note: premising that all these works have been more or less noticed in the "Cabinet" of the Bibliomania, p. 41, &c. The *Commentarii de Scriptoribus Britannicis* of Leland were published from the originals in the Bodleian Library, by Anthony Hall, Fellow of Queen's College, in two octavo volumes, at Oxford, in 1709; and may be had for about 10*s.* "Hearne's copy of this work is now in the Bodleian Library (8vo. Rawl. 57.) and that diligent antiquary has collated it with Leland's MS. as far as page 135. He complains of Hall's, as "a very faulty edition," and with great justice, for it abounds in mistakes and omissions, many of great import to the sense of the work." *Letters by Eminent Persons,* &c. Oxford, 1813, 8vo. vol. i. p. 198. Of Bale's work, the edition of 1559, in folio, is alone to be purchased; and such a copy of it as *that* now at Althorp, is perhaps hardly elsewhere to be found. It was purchased at the sale of an extensive bibliographical collection, in 1817, (designated as large paper) for 4*l.* 5*s.* A fair, good copy may be worth 3*l.* 3*s.* I never heard of its existence *uncut.* A good copy of Pitseus, is worth 1*l.* 11*s.* 6*d.* 'Tis a sorrily printed book. The work is by a Roman Catholic, and incomplete. Does the remaining portion of the MS. exist? What say Messrs. Butler and Lingard? I forgot to add, that a fac-simile of the supposed portrait of Bale, presenting his work to Edward VI.—from the frontispiece to the Ipswich edition, of 1548, 4to. may be found in the *Bibliogr. Decameron,* vol. ii. p. 309: see also vol. iii. 242.

etween the years 1708-22—appeared Dr. MACKEN-
E's *Lives of the Scotish Writers*, in three folio vo-
mes; a work of very considerable utility, and now
ecoming scarce, and in great want of republication,
ith additions and corrections.*

Thrice welcome be the *Athenæ Oxonienses* of old
NTHONY A WOOD! of which work, till the recent very
luable edition of it by Dr. Philip Bliss, the impres-
on of 1721, in two folio volumes, was considered to
the best.† And if this work be "*thrice* welcome,"

* Fuller, Nicolson, and Mackenzie, shall occupy this following
te. Fuller must be always read with a certain degree of caution:
he was fond of a joke, and often picked up intelligence in a slo-
ly manner. There *was* a time when a fine copy of the *folio*
Worthies," with a rich, warm impression of the portrait, was worth
l. 12*s.*:§ that time will never again return, because the new *quarto*

in any shape, it is *nine* times welcome in the recent impression just alluded to!—for more care, attention, accuracy, and valuable enlargement, from an inexhaustible stock of materials (some of them contemporaneous) has rarely been witnessed, than in the editorial labours of Dr. Bliss upon the text of his beloved ANTHONY A WOOD.* If to this work, the "Young Man" add TANNER'S *Bibliotheca Britan. Hibernica*; BERKENHOUT'S *Biographia Literaria*, and GRANGER'S *Biographical History of England*, he may thank his stars for a delightful stock of information, which shall throw him back into past ages, when he may fancy himself *conversing* with those, of whose *monuments* even all traces have perished from the devastations of accident and time.†

resting, account of WOOD'S *Athenæ Oxonienses*: a work, which every young man, who prefers intellectual reputation to fleeting and frivolous pursuits (not worth the mention!) should be enjoined to purchase, and to read, on quitting the University of Oxford. What nobler impulses can be imparted to a young head, and susceptible heart, than those which may stir within him a desire of being ranked hereafter among the Worthies of his own ALMA MATER?! I must not here forget to observe, that of this work there were twenty-five copies printed upon LARGE PAPER; one of which was recently sold at the sale of Mr. Nassau's library, for 42*l*. Note further: there is a copy of the *Athen. Oxon.* edition of 1721, with ms. notes by G. Wanley and Morant, in the library of the Royal Institution.

* I shall only repeat—speaking of this valuable work—what I unfeignedly observed eleven years ago. "The recent edition of Wood's *Athenæ Oxonienses* has furnished me with too many valuable notices not to merit my best acknowledgments; and not to justify me in predicting, for the Editor of it, that station in the temple of future OXFORD WORTHIES, to which his labours so fairly entitle him." *Typog. Antiq.* vol. iii. Pref.

† Another TRIO to figure in this present note. BISHOP TANNER'S work, above specified, is with all its imperfections, a highly valuable

As the *third* division of Biography, I am to notice parate lives; or the lives of characters of the same ss (such as GROVE's *History of the Times, and Life Wolsey*, JOHNSON's *Lives of the Poets*, and MAC-RMID's of *British Statesmen)** published in one or

formance; but let us hope that report speaks true in an-ncing a new edition of this work by Mr. Henry Ellis, of the tish Museum. My friend, Mr. Amyot, points out to me, that, ording to an advertisement at the end of vol. i. of Jortin's Life of smus, there were only 250 copies printed of Tanner's book. s work is becoming rare and high priced: and I apprehend ne copy of it cannot be procured under 3*l.* 3*s.* The notes to RKENHOUT's *Biographia Literaria*, 1777, 4to. are said to have n chiefly supplied by George Steevens; but they are of no par-larly high calibre: and methinks that Berkenhout's book, after is little better than "skimmed milk." A copy may be worth . Not so is the popular work of the Rev. JAMES GRANGER: of

more sets of volumes: while, in approaching *recent* and *present* times, I cannot but feel conscious of some-

under the editorial care of Mr. Singer, with beautiful portraits of Wolsey, Cromwell, Henry VIII. and Anne Boleyn. Dr. JOHNSON'S *Lives of the Poets* are necessarily a prominent ornament of every library; as they have been the common theme of admiration of all countries. The style and the reflections are the chief charm of this popular work. Many of the facts must be cautiously admitted. Not that Johnson designedly falsified; but he always wanted time, diligence, and patience, in the collection of his materials; and, he rejoiced to find the fact as he *wished* to find it: without sufficiently weighing it in the balance of impartiality, He *hugged* every thing which he thought might throw a shade on a republican, a whig, or a dissenter; and spared no pains in executing such a picture in his most powerful and overwhelming colours. But toryism and orthodoxy neither require nor recommend such intemperate conduct. Even the very loose reports which had reached him of Dryden's funeral, were inserted without a suspicion of their veracity: and it remained for Mr. Malone (in his admirable edition of Dryden's prose works, to which a biography of the poet is prefixed) to dispel and dissipate this idle story as a barefaced fiction. But Johnson, had he been living, would not have surrendered it without a *growl.*

Much that he has inserted in the life of Pope, and more in that of Milton, has been, and will continue to be, corrected and disproved: but who that reads Johnson's criticisms on certain portions of the *Paradise Lost,* is not convinced that he is reading one of the most masterly performances of the human intellect? exhibiting an extent and power of conception—a vigour and felicity of diction—such as one knows not where to find equalled in any modern production. His life of Savage, the first in the order of execution, is considered to be the chef-d'œuvre; but this may be because it *was* the first;* and because we have long known that Sir Joshua Reynolds read it with such intense interest, as to be unconscious that he was nearly dislocating his arm against a chimney piece, all the time! In consequence, he sought Johnson's acquaintance, and respected and loved the great

* I once marked all the passages of censure, and all of praise, of Savage's conduct, in this piece of biography; and, to the best of my recollection the praise predominated. The whole is a fine effort of cultivated taste and honourable feeling.

f Élizabeth did not favour us with some accounts of heir immediate predecessors; for, after all, (notwith-

ewis: but the fountain head of all modern performances, is the nonymous 4to. volume, supposed to have been printed abroad, by Iore's great grandson, T. More, who died in 1625. Such was its rity in Anthony a Wood's time, "twas scarce to be had." All the ook world knows *Hearne's* Roper's biography of More, published 1716, 8vo. and considered to be the first text of his son-in-law oper's biography.† Why this book should sell so high, is a little naccountable. Even as late as Mr. Nassau's sale, February, 1824, copy on LARGE PAPER brought the astounding sum of 31*l.* 10*s.* here were forty-two printed on large, and 106 on small paper; of hich latter, I remember seeing the late Mr. S. Lysons go as high 9*l.* 9*s.* for a copy, at a sale in Mr. Sotheby's rooms; though a good py may now be procured for 3*l.* 3*s.* Had More left us his auto-ography, even in Latin, what charms would it have had for pos-rity! His supposed Life of Richard III. (in which appears one of e most striking descriptions of Jane Shore, THEN ALIVE‡) is now

standing the commendable assiduity of Dr. Nott) what particulars, worthy of the subject, have we of *Surrey* and *Wyatt?*—and indeed the same may be said of the whole court of Henry VIII., with the exception of the invaluable piece of biography of Wolsey by his faithful secretary Cavendish.

The seventeenth century made some amends. Lord Bacon's *Life of Henry VII.* and Lord Herbert's *Life of Henry VIII.* are too well known to require particular specification.* Then followed ISAAC WALTON'S delightful biographies of *Donne, Wotton,* &c.: gems, which, "within small compass, and in purest gold,"

in fact admitted to have been by his patron, Archbishop Morton, first written in Latin. *Utopia,* vol. i. p. lxxxii-vii.

* I subjoin with pleasure Morhof's eulogy of the biography of Henry VII. by LORD BACON—first published, in a thin folio volume, in 1622, with a portrait of the Monarch; having, beneath, the very quaint inscription of "Cor regis inscrutabile." "Plenum hoc (says the Dutch critic) omnis civilis et architectonicæ artis opus; quô interiora tum regni ipsius Angliæ, tum omnis in universum prudentiæ

highly offended, she obtained pardon. Of great forfeitures she gat men remission. And, finally, in many weighty suits, she stood many men in great stead, either for none, or very small, rewards, and those rather gay than rich. Either for that she was content with the deed itself well done, or, for that she delighted to be sued unto, and to shew what she was able to do with the King; or, for that wanton women and wealthy be not always covetous. I doubt not some shall think the woman too slight a thing to be written of, and set among the remembrances of great matters: which they shall specially think, that happily shall esteem her only by that they now see of her. But me seemeth the chance so much the more worthy to be remembered, in how much she is now in the more beggarly condition; unfriended, and worn out of acquaintance, after good substance; after as great favour with the Prince, after as great suit and seeking to with all those that in those days had business to speed: as many other men were in their times, which be now famous only by the infamy of their ill deeds. Her doings were not much less; albeit they be much less remembered because they were not so evil. *For man use, if they have an evil turn, to write it in marble*: and *whoso doth us a good turn, we write it in dust*—which is not worse proved by her; for, at this day, SHE BEGGETH of many at this day living, who, at this day, had BEGGED if she had not been!" p. 56.

ill preserve their lustre for ages.* The opening of e eighteenth century witnessed the very considerable

ntinentur. Invenies hîc pacis et belli artes, in praxin ipsam deduc-s: nam e typo illo περιςαικωτι plus intelligitur, quàm ex infinitis æceptis. Maximi facit hunc librum passim in scriptis suis Böclerus, nnibusque commendat, ut sane commendari hi libri omnibus de-nt in quibus quisque describitur, qualis in imperio fuerit, et qualis terior ac familiarior vita. Nam τὸ ἠθικὸν et τὸ πολιτικὸν hîc utrum-e spectandum est." *Polyhist. Lit.* vol. i. page 223, edit. 1714. his folio volume was reprinted in 1676, with the reigns of Henry III. Edward VI., and Mary. A few shillings only will secure her edition. The same may be said of *Lord Herbert's Henry VIII.* ond. 1649, folio: *both* of them having been *reprinted* in Kennett's ist. of England; see p. 215, ante. Lord Spencer lately purchased Mr. Triphook a copy of the first folio of Lord Herbert's book, on RGE PAPER; the only copy of the kind which I remember to have ard of.

* To swell thelist of eulogists of these delightful pieces of bio-

biographical labours of STRYPE; a writer, who, all fidelity, and honest and honourable in the letter and spirit of every thing which he wrote, seems, nevertheless, too frequently to have been under the influence of a somnolency which it was impossible to shake off.* Strype is a fine, solid, instructive fellow, for a large arm chair, in a gothic study, before a winter's fire; but you must not deposit him on the shelves of your *Tusculum*—to be carried to rustic seats in arbours and bowers; by the side of gurgling streams or rushing cascades. There is neither fancy, nor brilliancy, nor buoyancy, about him; he is a sage to consult, rather than a companion to enliven.† Of the same

so calculated, in all respects, to promote the best interests of virtue and morality.

* I am not sure whether this criticism be not a little too severe. At least, there are some passages in his "*Life of Cranmer*," (perhaps the best of his performances) which entitle Strype to more laudatory notice. When I read that fine passage, relating to Cranmer, which is extracted in the *Bibliomania*, p. 328-9, to a distinguished scholar and philologist, he would scarcely credit it as the production of its author. "I did not think (said he) that old Strype could strike such a note as this!"

† Yet Strype *must* be consulted; but the possession of all his pieces, including the *Annals* and *Memorials*, in their original folio and octavo forms, will cost the enterprising Young Man somewhat hard upon fifty guineas—if he set his heart on having them in russia binding, as they glitter on the shelves of Messrs. Rivington and Cochran. The dates and forms of these biographies are as follow: *Cranmer*, 1694, folio: *Sir Thomas Smith*, 1698, octavo: *Bishop Aylmer*, 1701, octavo: *Sir John Cheke*, 1705, octavo: *Bishop Grindal*, 1710, folio: *Archbishop Parker*, 1711, folio: *Bishop Whitgift*, 1718. folio. These biographies may be worth 10*l.* 10*s.*; but they have reprinted them very handsomely at Oxford, in uniform octavo volumes, for about half the sum; and my friend, Mr. Ponton, (Soc. Roxb.) views with enviable complacency his lovely copies of these reprints, on LARGE PAPER—now very scarce—clad in the dark blue

chool or class is Dr. KNIGHT; whose *Lives of Colet* nd *Erasmus* are in every well appointed library, and ring considerable prices; merely because they con-ain some interesting plates—executed by the respect-ble burin of Vertue.* Deprive these two octavo olumes of their embellishments, and such is the ethargy, or plodding humility, of their style—(al-hough the subject might have elicited energy from a oderately instructed Tyro!) you can hardly buckle ourself to the perusal of half a dozen pages. And ere, for the sake of juxta-position, I will briefly notice ORTIN'S *Life of Erasmus,* in two ponderous quartos, f which mention has been before made in this work. hese volumes, which are little more than an incorpo-ation of the materials of Le Clerc, are doubtless un-orthy of their author.† Why is an *excellent* Life of rasmus yet a desideratum?

Ungrateful should I be to omit the mention of the biographical labours of the REV. JOHN LEWIS; whose *Lives of Wicliffe, Caxton,* and *Bishop Pecock,** are much cherished in the libraries of the curious. They are compositions of great care, apparent fidelity, and some utility; but, during their perusal, one is conscious of a feeling, somewhat similar to that from a view of a dull, dead, level country, where the soil and

duced only sombre biographies. I once urged Mr. Roscoe to the undertaking; but he replied, and replied properly, that it required a knowledge of the German language, which he wanted. Jortin's book, in two quarto volumes, 1758—60, may be worth 2*l.* 12*s.* 6*d.* It has been reprinted for about 1*l.* 4*s.* After all, one gains the best notion of Erasmus from a perusal of his *Letters.*

† The *Life of Wicliffe,* was published in a small octavo volume, in 1720; and was scarce, till its recent beautiful reprint at the Clarendon press,‡ to be obtained for some nine shillings. There are copies of this reprint on LARGE PAPER. With the *Life of Caxton,* 1737, 8vo. I am necessarily well acquainted, since the first and second volumes of the *Typographical Antiquities of Great Britain* contain every thing to be found in it—but its errors. See also vol. i. p. lx. lxxiv. Why does the infatuation of giving thirty shillings and upwards for this superficial book (superficial, in the *present* advanced state of bibliography) continue? The *Life of Reynold Pecock, Bishop of St. Asaph and Chichester,* 1744, 8vo. was the last, and is the best, of Lewis's biographical labours. It has been, to the joy of all ecclesiastical philologists, reprinted at the Clarendon press.§

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‡ If ever Wicliffe's Life be published in an enlarged form, it would be very desirable to give notices (when obtainable) of copies of his supposed ms. version of the Bible. Such copies abound in this country. Perhaps the finest of them is in the library of the Royal Society, although my friend and neighbour, Mr. Douce, justly exults over the splendour of his own copy. I think I have seen a dozen copies, including *portions* of the version.

§ I must not dismiss the commendable labours of Lewis, without mentioning his *Life of Fisher, Bishop of Rochester,* which is now being printed, at the Shakspeare Press, under the eye of the Rev. Theodore Williams, Vicar of Hendon, to whom the MS. belongs. I learn that the work is intended only for presents.

.. Another elaborate life of the s
ıry character has been recently put
.T, in 1812, 4to.: the reputed, and justl
hor of what are called the "Minor Sco
nd may not, by way of by play, a ı
logy of the Life of Colley Cibber, wri
natist himself, occupy a few moment
ion? It is perfectly a performance s
of humour, candour, pleasant prattl
dents and conceits. Mr. Chalmers, i

Great expectations were formed of this piece of bi
Body of Practical Divinity," published about four
e same author, in two folio volumes: and accordin
olsey" was graced by a list of subscribers, amou
of eight hundred!—including the names of almo
l and Body corporate of respect and distinction.
d "the good old times" of subscription, and v
s and Pope to "put money in their purses" to son
ait of the author, full of intellectual vigour of
e's best manner. faces th

graphical Dictionary, vol. ix. 346-9, has done substantial justice to the character of the author. This very popular volume first appeared in 1740, 4to. and has been frequently reprinted; but I recommend the recent elegant octavo reimpression of it, in 1823, published at 15*s*. There are monotonous moments in life, when the flagging spirits may be recreated and strengthened by the perusal of Colley Cibber's Apology for the Life of an Actor.*

But adhering to chronological order, the reader must be reminded that, in tracing the progress of biography in this country, he is scarcely yet in the middle of the eighteenth century:—about which time appeared DR. MIDDLETON'S *Life of Cicero*, 1741, 4to. two vols. an elaborate, learned, and admirably written performance.† The style of Middleton is considered to be as pure English as can be read; and whether Hume did, or did not, form his own style upon that of this author, it is certain that the late Mr. Fox (no mean arbiter in literary taste) always spoke warmly of the biography of Cicero, by Middleton; for its style as well as its

* My friend, Mr. Joseph Haslewood, usually reads it in the March and November Months; and it will be the amusement of his old age (he says) to distend it into three bulky tomes by the illustration of appropriate prints.

† Copies of this work are common, even on LARGE PAPER. It is printed in the handsome style of the period, and most inviting to the perusal. There was scarcely a family of distinction, at the time, but what possessed a copy of *Middleton's Cicero*; and when old libraries now come to the hammer, you are pretty sure to find this work, in mottled calf binding, with a broad border of gold on the sides, and red or green sprinkled edges to the leaves. In this state it may be worth 2*l*. 2*s*.; and on LARGE PAPER, another guinea to boot. It was commodiously reprinted in 3 octavo volumes, now worth 1*l*. 11*s*. 6*d*. in neat calf binding.

atter. Hard upon the publication of this work, ppeared the *Lives* of the *Lord Keeper Guildford, Sir udley North*, and *Dr. John North*, by ROGER NORTH, 742, 4to.* a substantial and commendable volume. n many accounts; and of which I rejoice at the print of the Life of the Lord Keeper, alone, in two ctavo tomes.

The PARENTALIA, or *Memoirs of the Family of the* RENS, were published in a handsome folio volume, 1750; of which a copious account appears in AVAGE'S *British Librarian*, vol. ii. p. 241-277. This a noble, gentlemanly looking book, and full of va- able materials. The mezzotint portraits of *Bishop ren, Dean Wren, Sir Christopher Wren*, and *hristopher Wren*, (the son of Sir Christopher, and thor of the work,) command our attention, and light our hearts. A good copy of this desirable ok is worth 10*l.* 10*s.* A new edition of it, with

noticed, it cannot be mentioned without great commendation. The researches are elaborate; and the facts are faithfully drawn out, and the conclusions correct. Its graphic embellishment is its least praise.* The name of HARRIS, as a writer of *Regal Biographies*, is too popular to justify omission. His works are these, *the Life and Writings of James I.* 1753, 8vo.; *Life and Writings of Charles I.* 1758, 8vo.; *Life of Oliver Cromwell*, 1762, 8vo.; *Life of Charles II.* 1766, 8vo. 2 vols.† All these were reprinted, with the addition of the *Life of the Author*, and of his *Life of Hugh Peters*, in 1814, 8vo. five vols.: and crabbed as may be the composition, and combatable the opinions, of the author, yet these volumes must have a place in a well stored library. Harris is perhaps, with two exceptions, the most *note*-able writer in the English language. All his works are professed to be taken "from Original Writings and State Papers."

The reputation of DR. LOWTH, Bishop of London, was assuredly not promoted by his Life of the great *William of Wykeham*, published in a creditable octavo form, in 1757.‡ The facts (collected from a period,

* The heads are, in fact, very inferior specimens even of the art of the engraver, Vertue: but the book is scarce, and generally sells at a high price: about 5*l.* 5*s.* On LARGE PAPER, it is necessarily much scarcer. Messrs. Arch have a remarkably fine copy of the latter kind, bound out of sheets, by Lewis, in red morocco, which they mark at 12*l.* In this form the book has a most inviting aspect. Note: Collins, the author, was the same man who wrote the *Peerage of England*.

† There are, I believe, copies of all these original editions on LARGE PAPER. They are unostentatiously printed; and the small paper sell for about 10*s.* 6*d.* a-piece.

‡ A good copy of Dr. Lowth's Life of Wykeham, in calf binding, may be had for 10*s.* 6*d.*; and a very good account of the earlier biographies of Wykeham will be found in *Savage's Librarian*. Why will

bounding in facts of the most splendid description, nd relating to a man of the most splendid and municent character) are thinly scattered, and of uninterting description; while the reflections are sparing, nd the style is languid. Even in antiquarian lore, here is a dearth of intelligence: but the subject was ot suited to the taste, habits, and learning, of Lowth. hat eminent prelate flew at nobler game; and his uccess has been such as to rank him among the most istinguished theologians of his country. The Life f Wykeham was the mere fulfilment of a debt of ratitude.

The *Strawberry Hill Press*, which, upon the whole,

ot some zealous and well-read Wickamite give us an orthodox *quarto* olume of the Life of perhaps the greatest Prelate of his age, as well country? How it would have cheered the latter days of this muni-

sent forth more trivial than solid works to the public, conferred nevertheless a considerable obligation upon it by printing the *auto-biography* of EDWARD LORD HERBERT of CHERBURY, in a neat quarto volume, in 1764: with a portrait of the author lying under a tree, engraved by Walker from an original of A. Oliver.* This work was reprinted by Dodsley, for sale, in 1770, 4to.: and a second reimpression appeared in 1792. Old William Cole, the great Chronicler of scandal in the times in which he wrote, designates this work, not inaptly, as being "most romantic," and the author of it as "the vainest of all mortals, as also the most of a Quixot, a character one would not expect in the author of "*De Veritate.*"†

We have recently had a new edition, under the care of Thomas Roscoe, Esq. of the Life of that most capricious man and wonderful artist, BENVENUTO CELLINI; of which I understand the original Italian text‡ to be a singularly naif and amusing volume.

* The reader, if he feel so disposed, may consult the *Bibliomania*, p. 718, for particulars about the Strawberry Hill edition: from which it seems uncertain whether 100 or 200 copies were struck off. It is now worth about 3*l.* 3*s.*: with the "Genealogical Table of the Herbert Family" annexed; and which Walpole strove anxiously to suppress on account of its inaccuracies. The Dodsley reprint may be worth 7*s.* 6*d.*

† Consult Bliss's edition of *Wood's Athen. Oxon.* vol. iii. col. 242. And for a specimen of the rhodomontade stuff of the noble biographer, read the extract in col. 239, note 4. The work, *De Veritate*, &c. alluded to by Cole, was that in which Lord Herbert openly professed Deism, and which was first published at Paris in 1624, 4to. The motives which induced the author to write this work, are stated at p. 171 of his Life; and in *Granger's Biographical Hist. of England*, vol. ii. p. 319—as noticed by the diligent and exact Editor of Wood.

‡ The auto-biography of Cellini was published by Martello, without date (but 1730) in 4to.: a volume, which must find a place in

Nugent was the first translator of it ("from the nal Tuscan") in 1771, 8vo. 2 vols.; a book, by y, of no ordinary occurrence. The PORTRAIT, ted to Mr. Roscoe's edition, is unworthy, in all cts, of the character of the work.

e are fast hastening towards our own times. In octavo, appeared the *Life of Sir Thomas Pope, der of Trinity College*, Oxford, written by the rated THOMAS WARTON.* This, like the piece of aphy previously mentioned, is unworthy of the reputation of its author. The famous *Life of les V.* by ROBERTSON, is matter of history, and ch has been before treated.†

uctant indeed should I be to dismiss these pages world, without, not only the mention, but the g recommendation, of *Mason's Life of Gray*, 4to.: with a portrait of that eminent poet pre- I should rather perhaps call this book, *Gray's*

chiefly of the poet's own letters. Delightful indeed are these "Letters:" evincing the taste of a virtuoso, the attainments of a scholar, and the gaiety of a classical wit. The neatest and best edition of Mason is that printed in 1778, at York, in 4 vol. crown 8vo. worth about 24*s.*; but, of all the portraits of Gray, I consider *that* prefixed to the quarto, as decidedly the *best*. I now approach, with a keen recollection of the pleasure, which, in common with every tolerably well-educated Englishman, I have felt, and shall continue to my latest hour to feel, in the perusal of it—the *Biography of Dr.* SAMUEL JOHNSON, by *James Boswell*,* his companion, his chronicler, and his friend. This fascinating, and I may add truly original, composition, is a work for all times. In reading it, we

* The Life of Johnson, by Boswell, was first published in two quarto volumes, in 1790, "and was received by the world with extraordinary avidity. It is a faithful history of Johnson's life; and exhibits a most interesting picture of the character of that illustrious moralist, delineated with a masterly hand." So says—and says very justly—Mr. A. Chalmers, in his *Biographical Dictionary*, vol. vi. p. 174. To the best of my memory, an excellent and interesting review of this masterly performance appeared in the *Monthly Review*. The second edition formed the occupation of the latter part of Mr. Boswell's life, and is, of course, the best: but, since the death of the biographer, his *own* life has been added to that of his master; and Johnson and Boswell are now, in all shapes, and at all prices, the property of the public. I still adhere to the reasonableness and feasibility of an ILLUSTRATED Johnson's life, taking the last *quarto* as a substratum, for the better reception of the prints; and as the portraits of the illustrious men, whose company and conversation are recorded in the text, are turned over, or gazed upon, let us ask ourselves *who*, of the ORIGINALS, now survive? Earl Spencer, Lord Stowell, Mr. Grenville, and that venerable bibliopole, Mr. G. Nicol, are the only ones with which my recollection serves me. "Eheu fugaces labuntur anni"?—and life itself is a magic lantern, where figures and events flit across with the celerity of conjuration!

e THE MAN—" *Vir ipse.*"...

" Sic oculos, sic ille manus, sic ora ferebat."

/e even hear his voice, and observe his gesticula-
ons. The growl of discontent and the shout of tri-
mph equally pervades our ears. Walking, sitting,
ading, writing, talking, ALL is JOHNSONIAN. Such
nother piece of domestic painting, in black and
hite, is perhaps, no where to be seen. We place
oswell's Johnson in our libraries, as an Enthusiast
angs up his *Gerard Dow* in his cabinet—to be gazed
again and again; to feed upon, and to devour.*

The auto-biography of GILBERT WAKEFIELD should
ot be forgotten. These memoirs were written and
ublished by himself in 1792, 8vo. and a new and en-
rged edition of them appeared in 1804, in two
milar volumes. The work is almost purely scho-
stic; that is, it developes little more than the habits,

pages of his biography: and while the sincerity of his religious principles, and the integrity of his private life, cannot fail to be readily admitted, it must be regretted that these excellent qualities did not produce a more placable temper in argument, and a more peaceful tone in literary and political controversies. Why should human beings, gifted as was Gilbert Wakefield, dip their pens in *gall*, when there is abundance of *milk* within their reach? And why do eminently intellectual characters seem to strive their utmost to make us disgusted with the pursuits and consolations of Literature? Nevertheless, let Gilbert Wakefield's biography find a place upon the shelves of the curious—for a sum somewhat less than a sovereign.

We now approach the delightful biographical labours of Mr. Roscoe; which, at the period of their publication, and to the latest period, procured, and will continue to procure, for their author, a deservedly high reputation. The *Life of Lorenzo de Medici*, first published at Liverpool, in 1795, 4to. two vols. quickly attracted the attention, and excited the applause, of a discerning public.* The style is pure and elegant; the facts are interesting and instructive; and the moral or application is (if I may so speak) of

* This work was well criticised in the *Monthly Review* and *British Critic*; but it was to a strong commendation of it in the popular notes of the *Pursuits of Literature*, that the author was indebted for its rapid and increased popularity. It has now gone through several editions, chiefly in octavo, 3 vols.: but an elegantly bound copy of the original quarto is yet worth 3*l.* 13*s.* 6*d.* The work possesses many charms of appropriate embellishment, in vignettes, from medals and coins, &c.: and the fine portrait of Lorenzo at the beginning, can hardly be viewed with indifference. The printing is delicious.

incomparable tendency. These facts were new to greater part of English readers; fresh fountain ads of pleasing intelligence were explored; and a eam of knowledge flowed forth, at once bright, pure, d nourishing. I hardly know a work, of its kind, ich evinces throughout a more delicate taste, exer-ed upon a more felicitous subject. Roscoe is *almost* regenerator, among Englishmen, of a love of Ita-n literature. In 1805 appeared his more elaborate formance of the *Life and Pontificate of Leo*, in r quarto volumes; printed at Liverpool in all the ury of paper and press work by Mr. M'Creery, and which a certain number of copies were struck off LARGE PAPER. It cannot be denied that great ex-ctations were formed of this work; and it must be fairly conceded that those expectations were, in a eat measure, not realised. But it may be ques-

works are a proud monument of the taste and research of their author; and, after all, it may be doubted whether Ginguené and Sismondi have not lighted

with which other testimonies had darkened it? Yet, it cannot be dissembled that there exists a volume in the Latin language, of the date of 1697, 4to. written by a John Burchard,* Master of the Ceremonies of the Chapel of Pope Alexander VI. the father of Lucretia, which very extraordinary volume charges her with such practices, as if true, are overwhelming demonstrations of depravity and guilt. Perhaps the more vulnerable part of Mr. Roscoe's great work of the Pontificate of Leo X. is the very unamiable character of LUTHER which he has drawn. But surely the coarseness, and even virulence of Luther, was the foible and fault of the day. I possess, and have read much of, Seckendorff's *Commentarius Historicus et Apologeticus de Lutheranismo*, Lips. 1694, folio, (a book, which I strongly recommend to the ecclesiastical antiquary†) and am abundantly n iced that, if ever a man was RAISED by Providence for the work which he had to accomplish, and which he *did* accomplish, it was MARTIN LUTHER. I could select passages from the writings of his opponents, (not excepting even the classical More and courtly Stapleton) and especially from those of Eckius, which evince equal coarseness of feeling and expression. These are different "*Tu quoques*" from those of ROBERT GREEN! And yet, having, when at Landshut, handled Eckius's copy of the Complutensian Polyglot, once belonging to Demetrius Chalcondylas, and sat in his chair, and placed his doctor's cap upon my head—I cannot find it in my heart to turn to his *Ars enquirendi et damnandi Hæreticos*, or to his *De Primatu Petri, adversus Lutherum*, or to his *Enchiridion Locorum Communium, adversus Lutheranos*—for specimens of Billingsgate latinity. And so, we will pronounce them both to be alike innocent or guilty.

* It is called, *Historia Arcana, sive de Vita Alexandri VI. Papæ seu Excerpta ex Diario J. Burchardi, &c.* The famous Leibnitz was the editor. A copy of this singularly rare and curious volume is in the library of Mr. R. Wilbraham, and another is in that of Mr. Douce. I have seen both copies, and examined much of the volume. Gordon incorporated a part of it in his *Biography of Alexander VI. &c. Lond.* 1729, folio. I am not sure whether a copy of Burchard's book would not fetch seven guineas. Did either of the copies just mentioned fetch so many *shillings*? I trow not.

† A good copy of Seckendorff should be snapped up, when obtainable, at 1*l.* 10*s.*

ir torches at the flame kindled by Roscoe.* For sake of the *subject*, let me here annex the *Life of ggio Bracciolini*, by the Rev. Mr. SHEPHERD, in

It is in his later work "*On the History of the Italian Republics he Middle Ages*," 8vo. sixteen vols. that Mr. Sismondi has taken, ink, unwarrantable liberties with, or drawn, unfounded con- ions from, the text of Mr. Roscoe's works. The veteran English or however was not slow to reply. He furnished his quiver with odly store of arrows, and plied them with activity and success:

Δεινὴ δὲ κλαγγὴ γενετ' ἀργυρέων βιοῖν.

ther words, in 1822, Mr. Roscoe put forth an elegantly printed, as elegantly written, work, entitled "*Illustrations Historical and ical of the Life of Lorenzo de Medici*," &c. This volume is full nterest; and it is delightful to see with what courtesy and urba- the author notices the labours of *Fabroni* and *Pozzetti* connected his own biography of Leo) and with what temper, spirit, and ess, he answers the animadversions of the able, but too sensitive precipitate, Sismondi. Mr. Roscoe may be fearless about the lt. This is probably the last time that his name will adorn these

1802, 4to.; another important acquisition to the knowledge of Italian literature in the middle ages.*

We are now "in the thick and bustle" of living biographers; but let a tribute of literary respect be paid to the recent dead. The *auto-biography* of GIBBON, attached to his Posthumous Works, edited by Lord Sheffield, has been perhaps the most popular production, of its kind, of modern times,† It is win-

* A copy of Mr. Shepherd's Poggio Bracciolini in 4to. is, I learn, obtainable for 1*l.* 1*s.* With this work, should be united the Rev. Mr. GRESWELL's *Memoirs of Politian, Pico de Mirandula,* &c. with other biographies of the fifteenth and sixteenth centuries, 1801, 8vo. price 7*s.* 6*d.*: and the Rev. Mr. BERINGTON's *Literary History of the Middle Ages,* 1814, 4to.: for a criticism on which, consult the *Edinb. Review,* vol. xxiii. p. 229. I must ingenuously affirm, that the disappointment felt in the perusal of this latter work was not exclusively confined to *Protestants.*

† It was first published in 1796, prefixed to the *Letters and Miscellaneous Works of Gibbon,* in 2 vols. 4to. An excellent account of it appeared in the *Monthly Review,* vol. xx, p. 78, N. S. This polished little auto-biographical gem was read in all circles, and admired by critics of every description. Nor were the Letters, and especially the Journal of Gibbon's Studies, considered to be less commendable. The latter is indeed a valuable legacy bequeathed to posterity. Bating the well known prejudices of the author, which are here comparatively softened and subdued, I know of nothing more inviting to perusal—more seductive to all the honourable objects of intellectual cultvation and gratification—than this "Journal." It makes us in love with our study and our books: and situated as was Gibbon's library, overlooking a portion of the lake of Geneva, one can hardly conceive any earthly luxury, to an enlarged mind like his, to have been more complete. Indeed, Gibbon occasionally describes himself as marching into his LIBRARY, of a bright, beauteous morning, to handle his *Byzantine historians,* with all the zest and activity of an horticulturist into his hot house—to cut his black Antigua pine, or gather his favourite nectarine, yet impearled with the early dews of a hot-house! The author of "*The Decline and Fall of the Roman Empire,*" seems to revel in the intellectual banquet placed before

his pen do not decay with the course of his years: for Mr. Coxe is now in the plenitude of *septuagenarianism*. But should not these works have been chronicled in the *following* department of biography—as they are entitled *Memoirs?* No matter: let them here pass. The opening of the nineteenth century was marked by a publication, of the biographical species, of which the reputation, in its way, is perhaps as likely to be as permanent as that of Boswell's Life of Johnson. The reader will, I dare say, immediately anticipate the *Life and Posthumous Writings of William Cowper the Poet*, in two quarto volumes, 1802, by the late poet William Hayley.* The sensation produced by this publication was as delightful as it was general. Such a series of Letters (from Cowper) had been hardly ever before perused; and the mode of illustrating his *Life*, by the insertion of his letters, was eminently judicious and happy. The public caught

naturally bright, cheerful, and serene. If, in *any* soul, religion seemed likely to impart her consolations, it was in *Cowper's*: but an early and unsettled state of mind, arising from *physical* aberrations which no *earthly* physician could rectify, afflicted and overwhelmed the sensitive and yielding frame of this excellent man.* Yet he seemed to be always smiling, even in sorrow: and, extraordinary to relate, in the moments of his deepest depression, there was often a gay and elastic play of heart—for, it was in one of these moments, that he penned his *Johnny Gilpin!* Such is the "fearful and wonderful" mechanism of man. How opposite, in all respects, are *Boswell's Johnson* and *Hayley's Cowper!*—and yet, as before intimated, the works and memories of BOTH will live to the latest posterity. We are now fully within the limits of the present century, when there appeared an animated and interesting piece of *auto-biography* by

* I could have wished a stronger tone of severity to have been expressed, in the authority last referred to (*Q. R.* vol. xvi. p. 123) against the publication of those *Memoirs of Cowper*, 1816, 8vo. which were written by himself, and which betrayed his morbid and unhappy state of feelings in an attempt to commit suicide. There is perhaps no species of mental depravation, connected with a LUST OF LUCRE, more deserving of reproof and castigation, than that which led to the publication of these Memoirs. First, this composition could never have been intended for the public eye; and was therefore on every account sacred. Secondly, it could only lead to the debasement of that amiable creature, whom it was the bounden duty of the publisher to have kept as free from all imputation as the pages of Hayley had justly represented him. Thirdly, if the feeling which led to this publication were a religious one, I must say that it is one of the most perverted and mischievous views of religion with which I am acquainted. Cant, or lucre, in its genuine form, was, I fear, the source or the motive of this highly injudicious publication. We love and respect Cowper too sincerely, to "drag his frailties from their drear abode."

the late Richard Cumberland, in one quarto volume,* which has been reprinted in octavo, and of which I warrant the perusal to be a source of entertainment to the reader. Cumberland was a brilliant scholar, dramatist, and prose writer; almost the last of the Johnsonian school.

Great was the satisfaction felt, about this time, by the appearance of two pieces of ecclesiastical biography, from the pens of two eminent Oxford scholars. First, *The Life of the Chancellor Waynflete, Bishop of Winchester, and Founder of Magdalen College*, by Dr. RICHARD CHANDLER—written about the year 1790, but not published till the death of its author, in 1811:*

* This auto-biography was elaborately criticised in the *Edinb. Review*, vol. viii, p. 107, &c., where, it seems to me, substantial justice was not rendered it. It begins by calling the work a "sort of gossiping one"—and concludes by pronouncing it to be "the production of no ordinary man." Much, perhaps, may be said, to correct,

secondly, *The Life of Alexander Nowell, Dean of St. Paul's*, by the Rev. RALPH CHURTON, in 1809, 8vo.—a volume* which has enjoyed a greater share of popularity than the one previously mentioned. Of its author, I have before had occasion to speak with the commendation to which his talents and character so justly entitle him.† And here, let me make brief but honourable mention of Mr. Churton's *Lives of the Founders of Brazen Nose College* published in 1800, 8vo. and now difficult to procure, especially in a large paper form.‡

The *Life and Writings of Sir Philip Sidney* appeared in a slim quarto volume, in 1808, from the pen

should, on no account, have been omitted to be transferred to copper. I never pass under this porch, for the BIBLIOMANIACAL REVELS in the library of the present excellent and erudite President of the College, Dr. Routh—without stopping "a brief instant" to contemplate and commend this *solid* piece of not incurious sculpture. "There were GIANTS in those days;" and Wykeham and Waynflete were of the number. Note: the LARGE PAPER of Chandler's book, when attired in purple morocco, has a most episcopalian air: and it is worthy of a place even on the shelves of an archiepiscopalian library.

* The biography of Dean Nowell by Mr. Churton is, without an unmeaning compliment, among the happiest specimens of its kind which the present century has seen. The very portrait of the good old Dean, placing his hand upon his fishing rod, makes a Waltonian dance a capriola. The large paper, worth about 2*l.* 12*s.* 6*d.*, is getting fast out of the market; and the small, (worth 1*l.* 1*s.*) begins now to be scarce. My friend Mr. Haslewood has a gaily adorned, illustrated copy of it: classing it among his books of sports. But PALEY and PARSONS, also "true Sons of the Angle," might be ranged in a similar class. Yet this must not be.

† See page 78, ante.

‡ A perfect copy of the book should have a supplement, printed in 1803, 8vo. containing a plate of Bishop Croxton's monument. Messrs. Payne and Foss affix *no price* to such a perfect copy of this work. Mr. Haslewood has it—choked with illustrations.

the late Dr. Zouch, prebendary of Durham. This ork—which intended to embalm the memory of the ost illustrious man of his age, and of which the au- or had established high claims to reputation—if it d not fall still-born from the press, at least disap- inted the well founded expectations of the curious d learned. The very portrait prefixed, so different om the received one at Penshurst, (and which shines th so much splendour in Mr. Harding's Illustrious rtraits) threw a chill upon the volume. It was most a scarecrow to frighten away purchasers. In 10, appeared the *Life of Torquato Tasso*, by the ev. John Black, in two quarto volumes; a work serving, on many accounts, a place in a well-chosen rary.* Those who love the memory of Tasso, and e literature of his times, will do well to make emselves masters of the text and notes of these in- uctive volumes.

succeeded his *Life of John Wesley, and the Rise and Progress of Methodism,* 1820, in two large octavo volumes. The pith of this animated production appeared in a Quarterly Journal, called *The Correspondent:** Its sale has been great, as might have been expected; and it is hoped that a pen, which can execute such pieces in so masterly a manner, will not be unemployed on other similar subjects: when the great work, (the *History of the Peninsular War*) which now

in the *Quarterly,* vol. iii. page 218, &c. and it was one of those reviews which undoubtedly and justly, contributed to establish the reputation of that Journal upon its present solid basis. Numerous were the conjectures about its author. The remarkably splendid peroration had induced a belief that the pen of Mr. Canning might have been exercised on it. That peroration is incorporated in the published life of Nelson by Mr. Southey; and although, as probably beyond the comprehension of an ordinarily educated seafaring man, it may be thought less applicable to the *biography* than to the *review,* yet there is no right-minded scholar who would wish it away. It is like a splendid last act of an interesting play, which brings down thunders of applause from an enthusiastically approving audience. But the whole review, as well as the LIFE, rivets you to your seat; and peradventure, the embryo seeds of future valour may be traced to this production. I hope and trust that Mr. Murray, the publisher, will put forth ten thousand copies of his next edition, in one pocket volume, at 5*s*. the copy: and let us have Lord Nelson in the frontispiece—cut on the steel plate of that truly marvellous mechanic, hight Richard Perkins.

* Of which Journal, three numbers only appeared. But the same spirit with which Mr. Southey has executed all his articles in the *Quarterly Review,* connected with METHODISM, most strikingly appears in his reputed review of the works of *Huntingdon, the Coal-heaver*: see vol. xxiv, p. 462.

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by plates, wanted a sort of continuous stream of interesting narrative; and the work could only be leisurely consulted as "matter of record." It is, however, by no means a common book; and may be worth 4*l*. 4*s*. A copy, ON VELLUM, was sold at the sale of Mr. Hodgson's library, Feb. 1824, for 31*l*. 10*s*.

upies his attention, shall have been completed.
e author is yet in the vigour of mind and body:
sessing the "mens sana in corpore sano."
s the fourth and last division of this BIOGRA-
CAL department,* I come to notice the MEMOIRS
ANECDOTES of distinguished people, or of the times
which eminent characters lived: and, as far as I
able to anticipate, there will be little, consistently
n my plan, and considering what has been pre-
usly accomplished, to execute. I commence im-
liately with the *Hommes et Dames Illustres* of
NTOME; of which the best edition, incorporating
the works of the author, is that published at the
gue in 1740, 12mo. fifteen vols.† Brantome is

Perhaps I ought to have referred the reader, in regard to the
of *foreigners*, to the pages of Brunet, vol. iv. p. 456, for an ac-

frequently a most amusing and instructive writer; but his naïveté often borders upon what must be considered not a little licentious. He has preserved many important facts, as well as entertaining anecdotes, which must have otherwise perished. It is pleasant to find the unaccountable omission of his name by Laharpe, supplied by a short, but smart notice of him, by Barbier.*

As I have begun with French Memoirs, or works written in the French language, I will continue and conclude with them: observing, by the way, that, of all species of writing, it is one in which the French excel the most; even in their own literary republic: —and it is quite clear, that we have few productions, of a similar character, which can pretend to vie with them, and none that can eclipse them. La Harpe has given a good notion of the quality and effect of memoir-writing.† Three of the greatest statesmen of

* Barbier's observations are these:—"Cet auteur, qui avoit la génie de la cour, s'est plu à peindre les hommes avec ces traits qui attachent l'esprit et remuent le cœur. Il assaissonne les faits les plus curieux du sel de son style, qui n'étoit fait que pour lui seul. Comme il avoit participé aux désordres qui regnoient alors parmi les courtisans, il faut être en garde contre certaines licences, auxquelles son imagination se livre trop aisément." *Bibl. d'un Homme de Gout.* vol. iv. p. 17. Renouard, not very vaguely, surmises, that it may be probable, in the present rage for reprints, that some one may republish the works of Brantome: the Paris edition of 1787, in eight vols. 8vo. being in little request. *Cat. de la Bibl. d'un Amateur,* vol. iii. p. 294. Suppose the French were modernised, and pretty portraits added from legitimate originals?

† "Les nombreux mémoires qui nous restent du dernier siècle offrent un plus grand fonds d'instruction, et surtout plus d'agrément que les historiens. Ils représentent plus en détail et plus naïvement les faits et les personnages; ils fouillent plus avant dans le secret des causes et des ressorts, et c'est avec leur secours que nous avons eu,

ance have had their names and transactions incor-
rated in a series of Memoirs, which cannot fail to
familiar to the well-educated "Young Man." I
an SULLY, RICHELIEU, and RETZ* La Harpe

s le siècle présent, de meilleurs morceaux d'histoire. Il est peu
ectures plus agréables, si l'on ne veut qu'être amusé; mais géné-
ment il en est peu dont il faille se défier d'avantage, si l'on ne
t pas être trompé." *Cours de Littérature*, vol. ii. p. 172.

Brunet is gloriously communicative about various editions of
DUC DE SULLY: but, fortified by him and Renouard, I cannot, in
science, allow either my young or old Collector to dispense with
edition of the original work in folio as a curiosity only. Sully is
resented as sitting attentive to his own applause, in a chair of state,
ile his Secretaries address him thus:—"Upon which, Sir, you
ught proper to act thus, or to do this, &c." The most curious
genuine edition of this work is that which is printed *in the castle*
Sully, by a printer of Angen, under the designation of *Amsterdam*,
z Aléthinosgraphe, &c. in 1638, in two folio volumes. . . . Renouard
sts of a copy of it on LARGE PAPER, 2 vols. in 1, in ancient
dings. *Cat. de la Bibl. d'un Amateur*, vol. iv. p. 136. The *Amst*

speaks in a species of extasy of the cleverness displayed in the memoirs of the *latter*; but an Englishman has almost a *national* feeling for those of Sully; and where Retz is read once, in this country, Sully may be read twenty, or even forty times. Henry IV. and his prime minister remind us occasionally of our Elizabeth and her Cecil, so that the partiality is easily accounted for.

But strong and commendable as our neighbours undoubtedly are, for their *political* and *literary* Memoirs, they are culpable in the extreme for the publication of a tissue of works, under this title, which develope the sickly sentiments and disgusting intrigues of courtiers of every description. A French Duchess of the seventeenth and eighteenth centuries, seems to have always had a secretary at her elbow, even at her toilette, to register the flippancy of her conversation, as well as the indelicacy of her conduct. I may mention the names of MOTTEVILLE, MONTPENSIER, MAZARIN, and MAINTENON* alone: nor must the more anti-

2 vols.: and those of *Madame la Duchesse de Nemours; Amst.* 1738, 12mo. 1 vol.—and then you have a *concatenation* of court and domestic intrigues, sharp and witty sayings, and most marvellous occurrences, which will cause more than ordinary surprise. Consult *Barbier*, vol. iv. p. 22. Fine, clean copies, of these seven volumes, are of rare occurrence; and must be *paid* for: perhaps to the tune of 3*l.* 13*s.* 6*d.* They were all reprinted at Paris, in 1817, in six octavo volumes—worth 1*l.* 11*s.* 6*d.* in bds. As to CARDINAL MAZARIN, the books relating to him appear to be almost numberless. Renouard has seventy-one porte feuilles, in 4to., called *Recueil de Mazarinades.* It was the Duke de la Valliere's copy, but is much increased by him. See *Cat. de la Bibl. d'un Amateur*, vol. iv. p. 146, for other Mazariniana.

* These Dames, and a few OTHERS, shall be marshalled and dispatched in the following order. 1. MADAME DE MOTTEVILLE: *Mémoires pour servir à l'histoire de Louis XIII.*, &c. Amst. 1723, 12mo.

the eighteenth century, which may be safely and vantageously placed upon the shelves of our libra- s; and he, who, giving up the gratification of posing pic-nic copies—clad in morocco, or satin- od coloured calf, of sundry curious and droll edi- ns—shall be satisfied with the COLLECTION DE ME- IRES PARTICULIERS, in sixty-seven octavo volumes,* y obtain, at one purchace, every thing which may reasonably desired; although I should here pro-

writings of several illustrious men (including the great Condé) nat renowned family. Fourthly, of LOMENIE, COMTE DE BRIENNE, t. 1719, 12mo. three vols.: 12s. 6d. Of VILLEROY, Secretary to rles IX., Henry III., and Louis XIII., purchase, for one guinea, Amst. edition in seven duodecimo volumes. If any unexplored S. exist at Paris, connected with this work, a new edition should nwith appear. But let the MEMOIRS of MARSHAL BERWICK, of ch the *true* edition is that of 1778, in two vols. 12mo. on no ac- nt be omitted. It is a curious and instructive work: the notes, Mons. Hook, are valuable. The Memoirs of James II. "*written*

bably notice *La Vie d'Henri Quatre*, by HARDOUIN DE PÉRÉFIXE,* and the *Mémoires de* MARGARET DE VALOIS, the first Queen of that monarch.†

The beginning of the eighteenth century witnessed the publication of perhaps the most popular volume of memoirs ever put forth in France—under the title of *Mémoires de Grammont*, of which ANTHONY HAMILTON was the author.‡ All the better French critics unite in extolling the style, wit, and sentimentality,

* The beautiful edition of this interesting piece of biography by the *Elzevirs* is, when in fine condition and bound in morocco, worth about 1*l.* 1*s.*

† The English translation of these Memoirs, by Codrington, is now a scarce book, though it may be obtained for a few shillings. They are well deserving of perusal.

‡ First of all, the Grammont enthusiast (for, in spite of every thing said above, two out of three of my readers will, I fear, prove to be such) must turn over the leaves of the pretty quarto edition, printed in 1772, 4to. at *Strawberry-Hill:* of which somewhat of a tempting description appears in the *Bibliomania*, at p. 720: and of which only one hundred copies were printed—and of these, thirty were sent as presents to Paris. The first, unornamented edition appeared in 1743; afterwards, with the works of the author, Anthony Hamilton, in 1749, six volumes, 12mo. Is Horace Walpole's the first ornamented edition? A copy of it may be worth 2*l.* 2*s.* As to the quarto edition of 1792--copiously and kindly as Brunet has treated it—it is a second rate production on the score of art. The octavo editions, published by Mr. Miller in 1809-12, are preferable, although less ostentatious and imposing. The engravings are stippled by Scriven. It is a very cheap book. After all, Grammont's portraits, with some trifling exceptions, admit of a happier effort of art. Good copies, from undoubted originals, executed in the style of the "Portraits of Illustrious Personages" (see p. 514, ante) and accompanied by handsome paper and printing—to which add a few pithy, pertinent, and palatable, notes—could not fail to form a publication most agreeable to the taste of the public on the score of ART. The beautiful gallery at Althorp (from which I will fearlessly say that three of the most exquisite Grammont prints have been recently publish-

this book up to the skies. I may be singular in my lings, and perhaps severe in my opinion; but, if n deprive this work of the exquisite ease and polish its *style*, it seems to me to contain but little wit d less wisdom. In short, one hardly knows where-e, but the leaves of *this* book are turned over by nds, and perused by eyes, which are forbidden to be ercised on *other* books of comparatively less mis-

* afford rich materials towards such a work: and the portrait, re, of the Countess of Grammont in particular, by Lely, is among sweetest known representations of that interesting, and barbarous-treated, original. The *best* edition of Hamilton's WORKS (of course luding these "Memoirs") is by Renouard, in 1812, 4 vols. 8vo.: h twelve engravings from the designs of Moreau and St. Aubin. this edition, four copies only were printed on large paper, and UPON VELLUM. The vellum copy (with the original drawings) is h Renouard, in seven small quarto tomes. He has also one of the ge paper; and the Duke of Devonshire, Earl Spencer, and Mr. enville possess the remaining three. A petty stereotype impres-

chief. It may indeed be called, in too many instances, a privileged volume of systematic profligacy.

This seems to be the proper place to make mention, and most honourable mention, of a work, under the title of *Mémoires*, which is rather, perhaps, in the nature of a biographical Dictionary—but which, for intrinsic merit, and general utility, is greatly superior to most publications of its kind. It is the *Memoires pour servir à l'Histoire des Hommes Illustres*; of which NICERON is the well known author. Having before* strongly pointed out the merits of this performance (of which indeed some few of the previous pages of this work bear evidence) it remains only to entreat the ardent Young Collector to consider these Memoirs as among the absolutely necessary foundation stones of a well chosen library.

Perhaps nothing should now detain me from noticing the most interesting collection of *Literary Memoirs*, of which, not only France, but any other country, can boast. The reader will doubtless anticipate the work entitled *Mémoires Historiques Littéraires, et Anecdotiques*, &c., in which BARON DE GRIMM and DIDEROT† cut the most conspicuous figures; and

* Let me stand excused for again referring to the *Bibliomania*, p. 71, for a high eulogy of this work. It consists of 40 duodecimo volumes—with a Supplement usually bound in four additional volumes—from the year 1729 to 1740: and a good copy of it will produce 6*l.* 16*s.* 6*d.* The biographies are brief; but the catalogue of the works of each illustrious man introduced, is usually full, methodical, and most accurate. You cannot fail to consult Niceron but with advantage.

† This work consists of seventeen goodly octavo tomes, of which the first of the three parts, into which it is divided, was published in 1812. The ensuing two parts were published in the ensuing year. Elaborate and lively reviews of it appeared in the *Quarterly* (volume

ch forms "a piquant picture of good society at
s, during the reigns of Louis XV. and Louis XVI."
h is the announce in the title-page. With this
be united, the *Mémoires et Correspondance de*
DAME D'EPINAY.* Similar works and publications,
er the form of Letters, will be found in the next
ch or division of this work, entitled "*Belles Let-*
."

here is no occasion to be diffuse on the Memoirs
he literary, scientific, political, or philosophical,
racters of our own country. Many of these have
incorporated in the previous pages under the

xi.) and *Edinburgh Critical Journals.* Of its fame, Renouard
naptly observes, that "this voluminous collection has received a
in fashionable support, and the perusal of it may be considered
amusing—but only for those who have leisure. 'Tis an excel-
work for the country." He speaks of the great rarity of copies
LLUM PAPER; and especially of the xviith supplemental volume,

departments of "*History*" and "*Biography*." But a few, and those popular, works shall bring up the rear of this division of "The Library Companion." To speak with reference to *chronology*, the memoirs of COLONEL HUTCHINSON and JOHN EVELYN,* though wholly dissimilar in their contents, are alike admirable

* To commence with HUTCHINSON and EVELYN—although it were hardly possible to mention two works more dissimilar in themselves: the former developing the active spirit of a brave and generous soldier, the latter the tranquil and instructive course of life of a gentleman and a scholar. There can be no question however about the *quantity* of interest imparted by these very opposite and valuable publications. The former is read, admired, and probably in part forgotten: the latter is made up of materials, which are the property of all times, and the theme of admiration of all ages. Yet great is the praise due to the fluent and naive *style* of the author of the *Memoirs of Colonel Hutchinson*. That author was the wife and widow of the Colonel: a woman of equal spirit, talent, and virtue. The Memoirs are those of a brave, intrepid soldier—one of Cromwell's Generals—and Member for the County of Nottingham in the Long Parliament: also Member for the Town of Nottingham in the first Parliament of Charles II. These Memoirs were published for the first time, from original documents, in a handsome quarto volume, in 1806, under the editorial care of the Rev. Julius Hutchinson, a descendant: but they are not CONFINED to the personal transactions of the Ancestor—for within the same pages are introduced many amusing anecdotes of several of the most distinguished characters of the times. A Life of the authoress is also prefixed. This charming piece of biography has been most judiciously republished in an octavo form, equally to the comfort and economical convenience of all readers and lovers of the tempestuous and hardy period to which they relate. An excellent review of the work appeared in the xiiith. volume of the *Edinburgh Review*.

And now, for the gentle EVELYN. There can scarcely be a reader in England, Scotland, or Ireland, but what, through the Medium of Reviews and Magazines, has had *some* acquaintance with the MEMOIRS of this amiable and accomplished man: apparently, the ornament of every circle, and the object of general applause, during the latter part of the seventeenth century. Evelyn was at

heir intrinsic merits, and should be among the most of my Young Man's acquisitions in the glish department of Memoirs. I will only briefly tion BALLARD's *Memoirs of Learned Ladies of eat Britain ;* the Memoirs of *the Earls of Warren Surrey*, by WATSON ; the *Genealogical History of House of Yvery*, by ANDERSON, and the *Memoirs of*

the Sir Joseph Banks of his times. I have before* had occa- to notice his intimacy with the leading families of rank, which ars little, if at all, to have spoilt his natural frankness of ner, and sincerity of character. It is gratifying to know, that *rd* volume, containing the small, detached, works of Evelyn uding his *Sculptura*, but excluding the *Sylva*†) is about to be ished in a quarto form, as "companion meet" for its pre- ors, the Memoirs. A good copy of Evelyn, even in white calf ing, with full charged gilt tooling, may be had for 5*l.* 15*s.* 6*d.* e tomes are delightful "Library Companions" for the coun- -on retreating, for the autumnal season, from the "fumum, pes, strepitumque" of our noisy and murky metropolis. And

the Hollises, by Messrs. HOLLIS and DISNEY,* in order to make way for a work of, which the success can scarcely be doubted, from its extensive sale, under a new title, and expanded into fourteen not very portable octavo volumes. The reader immediately anticipates the *Biographical and Literary Anecdotes* of WILLIAM BOWYER, *(Printer) and of many of his*

Cat. 1822, no. 5811. Clothed in russia binding, you have it, in the same catalogue, for 5*l.* 5*s.* Of the *House of Yvery*, by Anderson, published in two capacious octavo tomes, 1742, dear and covetable is the possession of a PERFECT COPY. It has long been accounted a crack article in the most finished collection. Mr. Dent points with little short of ecstacy to his fine copy of it: but the copy of copies (as I learn) is that in the possession of Mr. Baker, of St. Paul's Church yard—belonging to his late brother: a gentleman, most curious in treasures of this description. A perfect copy of this very odd, but not very diverting, work runs hard upon twenty guineas. To be perfect. it should contain four additional portraits of the *Rawdon Family*, by Faber; which are scarce.*

* THOMAS HOLLIS has been considered as the "ultimus Romanorum," in his way. He was, in other words, "a dear Liberty Boy;" and patronised the works chiefly of *Harington, Toland*, and *Sydney*—of each of whom he edited some opuscula, but particularly the "*Discourses on Government*" of the latter—in one handsome quarto volume in 1763—now worth 2*l.* 2*s.* His own *Memoirs* were published in 1780, 4to. by Thomas Hollis, who afterwards took the name of THOMAS BRAND HOLLIS†, and to whom Mr. Hollis left his fortune.

* The Rev. Mr. Homfray, of Yarmouth, informs me that he once possessed a LARGE PAPER copy (quære tamen?) of this work. and that it was sold with his library by Richardson, corner of Villiers Street, Strand, in Nov. 1803: and purchased by Sir Francis Goold, Bart. for sixteen guineas. The Globe Newspaper made frequent mention of this book-sale.

† There is no one error, big or little, in the previous edition of this work, which has been so frequently pointed out by friends and foes, as that connected with the designation of the above work. I have nothing to do with the descent of the Hollis property—but warn posterity against confounding the books of Mr. Thomas Hollis, with those of Mr. Brand Hollis. The latter gentleman had nothing to do with the books or their bindings. *Gent. Mag.* vol. xvii. p. 397. N. S.

rned Friends; first published in a quarto volume, 82: by his partner and successor the present octo-narian Mr. JOHN NICHOLS.*

There is hardly an instance on record of such an pansion of an original biographical work: and the tended flat surfaces of Mr. Perkins's steam-dis-arged bullets, must not be mentioned in the same eath as proof of a greater miracle.† The Anec-tes of Wm. Bowyer are now called *Nichols's Anec-tes of the Eighteenth Century.* To the first nine

chdeacon Blackburne wrote the Memoirs. This handsome volume tains engravings of the heads of Ludlow, Newton, Hutcheson, lton, and Sydney, in two quarto volumes; of which I find a copy, h "fine impressions of the plates, new and very neat," marked at 5*s.*—and another, 2 vols. in 1, at 3*l.* 13*s.* 6*d.*—in the catalogue of ssrs. Payne and Foss. The books of Mr. Thomas Hollis were ally bound in red calf, lettered perpendicularly, with the cap of erty on the back: and they are now dispersed all over the country.

volumes, an excellent Index has been added; and running one's eye down the names of persons, in the alphabetical order in which they occur, we find such a BODY of PERSONAL ANECDOTE as almost irresistibly compels us to buy the work—costly as it has now become,* and to make it a sort of "travelling," as well as a "Library" Companion. The hand that has directed the spade, in the digging of such materials, now rests from its labours—but not in the cold regions of the tomb: for it is yet raised in begging a blessing upon those, who, I am persuaded, will inherit the virtues, as well as the name of the venerable Suppliant.

It is not long ago, since there appeared one of the most entertaining volumes of Literary Anecdotes imaginable; the materials of which furnished Johnson with much of his biography of Pope and his contemporaries. I allude to that of which JOSEPH SPENCE, the friend of Pope, was the author; and of which the enlarged edition, under the editorial care of Mr. Singer, is by all means to be procured. The ample and able notice of this volume, 1820, 8vo. (purchasable for some 15*s.*) in the *Quarterly* (vol. xxiii, p. 400) will shew the necessity of its being admitted into such company as will be found in an elegantly furnished library. It is, in all respects, a charming book: and the well known title is *Spence's Anecdotes of Books and Men.*

* The first ten volumes, including the Index, is worth 10*l.* 10*s.* in good calf binding. The remaining sell for about 1*l.* 7*s.* in bds. I believe every copy has left the warehouse of Mr. Bowyer Nichols, the publisher, and son of the above lauded octogenarian. The success of such an extensive and costly work shews the fondness of the English for LITERARY ANECDOTES.

f during the perusal of the last fourscore pages of work, the refined reader shall conceive that I have extracted the proper "pith and marrow" for that artment of a library which is connected with "Bio-PHY, MEMOIRS, and ANECDOTES," let him, by way a supplemental rider, turn his eyes towards "*The rces of Secret History*," as developed in Mr. D'Is-li's *Second Series of Curiosities of Literature*, vol. p. 210: and, from the whole, draw those inferences ich are fairly deducible from a union of the two rks. Contemporaneous BIOGRAPHY (when built n truth,) is as a fresh, speaking picture, from the d of a powerful master. HISTORY is something e the same picture, rendered faded by time, or ied by the hand of an inferior artist.

PHILOLOGY AND BELLES LETTRES.

BIBLIOGRAPHERS usually commence this instructive department of a LIBRARY with an account of the principal works upon *Grammar* and *Lexicography:* as well as with a copious list of Grammars and Dictionaries themselves. The propriety of such a commencement may be questionable; because "*Philology*" seems to imply a competent knowledge of languages, and the power both of selecting what is good and rejecting what is bad. It is as a field, varied with innûmerable flowers and weeds; some nutritious, others poisonous; but the Collector is supposed to have a *previous* knowledge of the respective properties of the plants which he sees before him. Grammar and Lexicography may therefore more properly be classed in a *distinct* department.

Here, however, they can be only slightly noticed as the incipient branch of our enquiries: and, once for all, as Bibliographers have so determined it, it may be rather folly than wisdom to disturb the established order. It so happens, however, that the greatest *Philologists* of this country, (for there is little or no space for the notice of those of our continental neighbours) at the revival of Literature, were the greatest *Grammarians;* and, here, the names of STANBRIDGE, JOHN DE GARLANDIA, WHITTINTON, HOLT, LILYE, and other similar authors, crowd upon our recollection. To enumerate the various editions of their grammatical works, would be to count the pebbles on the western beach of Brighton. Yet, a *total* silence

pecting these productions might be thought too talising for endurance; and therefore, in com-ssion to those readers who *desiderate*, rather than those who *possess*, the interminable slim quartos, t forth by the forementioned pedagogical Worthies, tring a few of the rarer and more precious editions gether, in the subjoined note.*

First of JOHN STANBRIDGE; concerning whom Wood (*Athen. n. Edit. Bliss*, vol. i. col. 39) is copious in commendation, although seems to have been little acquainted with his works. The reader also consult the note in the *Typ. Antiq.* vol. ii. p. 95. I take nbridge's first grammatical treatise to have been his ACCEDENCE; which Wynkyn de Worde printed the Edit. Prin. in "*Caxton's se at Westminster.*" Mr. Douce has a copy of this very rare vo-e; which is complete in thirteen leaves. *Typ. Antiq.* vol. ii. page -324. But a cloud of mystery and doubt hangs over the earlier ressions of this work. *Id.* p. 95. The VOCABULARY of Stanbridge first printed in 1500, 4to. A specimen of it is given at p. 92 of work last referred to. The editions are innumerable. De Worde

To these "Worthies," must be added two others, of no very dissimilar character, but perhaps of greater

as early as 1513. Again from page 449, there are five pages containing an account of such as were printed by Pynson, beginning with the date of 1515 Happy however shall HE be, who, among the Opuscula of Whittinton, gets possession of such a copy of the "*Epigrammata, cum Quibusdam Panegyricis,*" &c. 1519, 4to. as is described (*op. cit.* page 111) to belong to Mr. Heber: and see Bliss's note upon the original ms. presentation copy (to Cardinal Wolsey) UPON VELLUM, in the Bodleian Library—as well as a compressed list of Whittinton's works. *Athen. Oxon.* vol. i. col. 56. Messrs Payne and Foss mark a copy of the *Grammatices Prima Pars,* 1527, "scarce," at 1*l.* 1*s.* Of JOHN HOLT—who "carried on the art of pedagogy so zealous, that, by his admirable way of teaching the faculty of grammar, many from his school were transplanted to the several colleges and halls," &c.—we have, unluckily, little or no biographical materials: and the only work which we can fasten upon, with certainty, as the production of *his* pen, is the "*Lac Puerorum,* or *Milke for Children;*" which Wood gratuitously imagined to have been first printed in 1497. *Athen. Oxon.* vol. i. col. 15. Mr. Heber possesses the only known copy of this work, printed by Wynkyn de Worde, without date, in 4to.: which seems to have been unseen by Tanner, Pits, and Bale, although, as he observes, it is noticed by each. In the *Typ. Antiq.* vol. ii. p. 380, I have given an account of this rare book, with a fac-simile copperplate of the mode of instruction. This volume was obtained, if I remember rightly, along with several others of the same covetable character, in fine condition, from Mr. Stace the bookseller. Such a book as that just described, is "meat for men" as well as "milk for children."

Of WILLIAM LILYE, the venerable father of "*Propria quæ Maribus*" and "*As in præsenti*" I cannot discover any impression of his famous work upon the *Eight Parts of Speech,* or his *Short Institution,* or method of knowing Grammar, &c. (in which the first named portions of Grammar occur) during his life time, and he died in 1522. Doubtless there must have been several impressions, and Wood notices some as early as 1513: but, as Dr. Bliss has observed, "the real share each person had in Lilye's celebrated grammar will be found in the preface to Ward's edition of it, which was copied into the Biographia Britannica." The earliest edition of the "*De Octo*

bright names, I should deem myself unworthy of humblest place in the rank of a literary chroni-, if I omitted to notice the very uncommon, but ly valuable, lucubrations of HORMAN and PALS-VE; names, which confer celebrity on the period erein they flourished. The *Vulgaria** of the former, *Les Eclaircissemens de la Langue Françoise* of latter, remind the curious of two of the most pre-

enry VIII. *de septem Sacramentis,*" (also printed by Pynson) a cropt. It measures ten inches and five-eights, by seven six-ts. SUCH a book deserves such *Millerian* attention.

The reader, I rejoice to say, will find a full and particular ac-t of the *Vulgaria* of WILLIAM HORMAN, printed in a small folio me, in 1519, in the recent edition of our *Typographical Anti-es*, vol. ii. p. 479-82, supplied by a fine copy of the book in the ession of Mr. Heber. I have also availed myself of some of these ous particulars in the *Bibliomania*, p. 690. Lord Spencer pos-es a copy of the reprint, by W. de Worde, 1530, 4to. from the od library, but much cropt. Such a volume cannot be procured

cious volumes of early English philology. And here, what shall we say of the *minor* tribe of grammatical, lexicographical, and philological works? Of *Accidences, Parvulas, Lucidaries, Orchards of Words, Promptuaries for little Children, and Vocabularies &c. for Travellers?** There is no end of them; and

* Upon what an agitated sea of doubt, difficulty, and trouble, am I embarking, in giving a sketch only of a few of the rarer pieces in this department of early English philology?! My slender skiff must keep close into the shore; for I will neither hazard *it* nor its *pilot* by rashly venturing into "the deep expanse." Shall Caxton lead the way? I wish he might, with safety; but what is to be observed of his supposed edition of the *Accedence?* Look at page 355 of the first volume of the *Typ. Antiq.* and admit, however reluctantly, that the probability is *against* the existence of such a work from his press. The same inference, I fear, must be drawn about the *Long Accydence,* supposed† to have been printed by W. de Worde in 1513; although it is certain that De Worde did print an Accidence in Caxton's house; see page 570, ante: and Herbert (note p. 295, *Op. Eod.)* expressly acknowledges the possession of a copy of some edition of an Accidence; but the *Introd. Ling. Lat.* 1499, folio, decidedly printed by W. de Worde, and once in Herbert's possession, seems to be the *rarissima avis* of early grammatical treatises; and here, methinks, I see my friend Mr. Heber extending on high, with triumphant arms, his precious little thin tome ("presque unique," according to the recent phraseology of a fashionable catalogue-maker of prints) called *Longe Parvula,* 1509, 4to. alike unknown to Ames and Herbert. It hath eight leaves, only; worth peradventure 13*s.* a leaf. See the *Typ. Antiq.* vol. ii. p. 150.

Again, for the ORTUS VOCABULORUM, *Lat.*: and first printed by W. de Worde in 1500, 4to.: but, as I apprehend, having little or nothing in common with the *Gemma Vocabulorum* printed at Deventer,

† The Bibliomaniac must, on no account, confound this "LONG ACCIDENCE" with the LONG GRAMMAR published at Tavistock—for which Master John Bagford "would have stuck at no price." Who possesses a copy of this Long Grammar, locked up, I dare think, in little space? There is a bliss in the very indulgence even of *some* bibliomaniacal doubts and uncertainties about its existence.

; he who, like Atticus, shall hope to obtain first tions of such as are mentioned in the last note, may

he same year. Mr. R. Wilbraham possesses a copy of this very book by Wynkyn de Worde, which seems to have escaped es and Herbert. I doubt the reprint in 1508 by de Worde; but e can be no doubt of the reprint by Pynson, in 1509, from an in- tion of the *Typ. Antiq.* vol. ii. p. 439. A good copy of either ion may be worth 3*l.* 3*s.* Of infinitely greater importance than preceding work, is the first edition of the PROMPTORIUS PUERO-, printed in a handsome folio volume, in his neat secretary gothic e, by Pynson, in 1499. Lord Spencer's perfect copy of this eedingly rare book (obtained from the purchase of two imperfect es) has been described in vol. ii. p. 241 of the *Ædes Althorpianæ;* the most copious account of it will be found in the *Typog. Antiq.* ii. p. 416. It is singular that there should be no known copy of a int of so valuable a book by Pynson; although a reprint was put h by Wynkyn de Worde in 1510, 4to.: see specimens of the work, n this reprint, at page 155 of the volume last referred to. But reprint, it should seem, is only an abridgment of the original k. A beautiful copy of De Worde's reimpression is in the library

pass the longest life without realizing even two-thirds of his expectations.

And here, bidding adieu to that portion of philology connected with grammar—which I choose to confine to the early annals of *English literature*—I feel disposed (ere I touch upon *general* philology) to notice a few of the greater philologists of *Greece* and *Rome*. For the former, I shall content myself with Plato, Aristotle, Athenæus, Xenophon, Plutarch, and Æsop: for the latter, with Cicero, Seneca, Boetius, Aulus Gellius, Apuleius, the Younger Pliny, Petronius Arbiter, and Quintilian. More might be added; but I am only anxious to secure the approbation of the learned to these few—constituting, nevertheless, a bright phalanx of some of the most powerful prose writers of either country.

First then, of PLATO; the mighty master of his mightier pupil, Aristotle. The first edition of his works was put forth by *Aldus*, in two folio volumes in 1513, in the Greek language. It is a most beautiful, though by no means rare, production.* The more critical editions are those by *Serranus* and *Bekker*. Below, the

This marvellously precious book hath been so copiously described in the *Bibl. Spencer.* vol. iv. p. 319 that I will here say no more of it, except that Lord Spencer's copy is the only *perfect* one known. The Duke of Devonshire possesses it with a few leaves supplied by ms. I question if twice the price given by his Lordship for this intrinsically valuable work, would *now* secure a copy for the ardent and heavy pursed Collector. Is he prepared with a cheque for 200 sovereigns?

* Much bibliographical discussion relating to this production, will be found in the *Introd. to the Classics*, vol. ii. pag. 132: where three copies, UPON VELLUM, are noticed. Of the paper copies, I should say, dispassionately, that Lord Spencer's is by far the most beautiful which I have seen. It was obtained of Mr. Payne. See *Bibl. Spencer.* vol. ii. p. 209. A fair good copy may be worth 5*l.* 5*s.*

ader will find a few helps to the acquisition of these itions.* Aldus had also the honour of putting forth e first edition of the works of ARISTOTLE, in six agnificent folio volumes, during the years 1495-8. pies of these volumes, in a more or less perfect con- ion, are yet commoner than of the first edition of e works of Plato: but an entirely fine and sound py, throughout, of the six volumes, must not be too

* First of *Serranus*, in 3 folio volumes, 1578, &c. The price of it ies according to condition; but I should say that 6*l.* 6*s.* was a n to entitle any sober-minded Collector to a fair copy of it. On GE PAPER, it holds up its head magnificently. Mr. Thorpe rks it, in this state, at 31*l.* 10*s.* I have seen the fine copies at horp and Chatsworth (the latter belonging to the late Bishop of) in a similar condition. For particulars, as to a *perfect* copy of edition, consult the work first referred to in the preceding note. anwhile, read the subjoined note.† The *Bipont* Plato, 1781, 8vo. vols. contains the Greek text of Serranus and the Latin version of

hastily hoped for. When found, such a copy may be worth 26*l.* 5*s.* Of copies UPON VELLUM, disport yourself, gentle reader, in the subjoined note.*

For the *best* editions of Aristotle, procure the drab coloured one of *Sylburgius*, published at Frankfort in 1584, in ten stunted quarto tomes. This excellent edition used to sell high; but since the peace it has drooped its head somewhat in the money market:† The majestic folios of *Casaubon*, and especially of *Du Val*, yet bring a considerable price; but who does not bemoan the incomplete state in which the *Bipont* edition, edited by Buhle, yet continues?‡ In

* It has been my good fortune to see not fewer than FIVE copies of this membranaceous TREASURE. Two, most beautiful ones, in the Public library at Paris: vide *Tour*, vol. ii. p. 291. A third, in the library of Corpus Christi College, at Oxford. Each of these copies has the *first* of the six volumes upon *paper*. But see an account of all the six volumes upon vellum, at page 534, ante. Lord Spencer possesses a most beautiful copy of the FOUR last volumes upon vellum, obtained of Messrs. Debure at Paris. The Bodleian Library possesses the SECOND volume only upon vellum. Of copies upon paper, I consider those in the libraries of Earl Spencer and Mr. Heber to be among the very finest. I once possessed an imperfect paper copy, from Mr. Renouard, iu an *uncut* state; but unluckily it was disfigured by writing. Mr. Hayes the bookseller, I believe, now possesses it: but I fear it will be a *sticker*.

† Yet Messrs. Payne and Foss gallantly lift it up to 7*l.* 7*s.* in "neat" condition. I remember having the offer of a copy, in original vellum binding, as spotless as it left the tools of the binder, for about fifty shillings, in the library of the Capuchin Monastery, in the Rossau, near Vienna, but a consideration of the expenses of the *roulage* deterred me from the acquisition. The reader, if he pleases, may glance at the pages of the *Introd. to the Classics*, vol. i. p. 190.

‡ Whatever *Casaubon* did, is worthy of a careful perusal; yet I cannot conscientiously recommend the young or old Collector to give more than a sovereign for his edition of Aristotle, published at Lyons 1590, Gr. & Lat. two vols. in folio. Buhle discharges a heavy and

gard to XENOPHON, rest satisfied with the edition of s works by *Thiemius*, *Weiske*, or *Schneider*: to which d the *Lexicon Xenophonteum* of Sturzius, in four tavo volumes.* PLUTARCH here shall only detain as to his *Morals*; having, under the head of Bio- aphy, &c. (page 500) recommended the most useful ition of his *Lives*. Wyttenbach is the great editor of utarch's works: and securing the Oxford edition

structive fire of grape-shot, from his critical battery, against the Various Readings" of this edition. *Du Val's* edition, published at ris in 1619, 2 vols. folio, may be worth 4*l.* 14*s.* 6*d.*, "very neat vellum," as Mr. Bohn states a copy, at this price, to be. The pies of this edition, upon LARGE PAPER, which in former times d to unloose the purse-strings of the collector to the tune of twelve fifteen guineas, are now with difficulty vendible—even when in morocco surtout of Padaloup or De Rome. *Buhle's* incomplete tion in five octavo volumes is worth about 2*l.* 12*s.* 6*d.* in good f binding. As to *Portions*, of the works of Aristotle, separately blished, the list would be endless; I shall therefore only here men-

of that great Critic's labours, published in 1795, &c. in quarto, or in octavo, you possess the most ample and valuable impression of the entire works of Plutarch.* But do not let me forget that the *Editio Princeps* of the Morals of Plutarch was put forth in two elegantly printed folio volumes by the elder Aldus in 1509: and of these—do pray, gentle reader, notice the tempting account of a delicious copy UPON VELLUM in the pages of a certain *Bibliographical Tour*.†

The very mention of ÆSOP‡ darts a species of electricity through the limbs of an ardent Collector. He

* What Schweighæuser has proved himself to be for *Athenæus*, *Epictetus*, and *Polybius*, the late Daniel Wyttenbach was for Plutarch. Get the Oxford edition of the Morals, in 13 vol. 8vo. which will be completed in 14 vol., at a moderate price: and of the complete works of Plutarch, procure *Hutten's* edition (if you aspire not to Wyttenbach's) in 14 octavo volumes, 1804, at 4*l.* 14*s.* 6*d.* in good binding. See Bohn's Cat. no. 1847.

† Vol. ii. p. 292. I am not sure whether another similar copy be not in the library of the late Grand Duke of Tuscany; who was one of the most distinguished Collectors of fine books in Italy. When Mr. Artaria mentioned his recent death to me, he sighed from his inmost soul—"pectore ab imo." His Highness was a stout purchaser at the sale of the Macarthy Library: and was among the great Mæcenases of Italy.

‡ Let me hope that it will be conceded to me, without the imputation of presumption, that it has happened to few Bibliographers to have so much to do with the earlier editions of Æsop, in most languages, as myself: witness the *Introd. to the Classics*, vol. i. p. 134: *Typog. Antiq. of Gr. Britain*, vol. i. page 208-19; *Bibl. Spenceriana*, vol. i. p. 221-246; vol. iv. p. 436; vol. vi. p. iv.; vol. vii. page 3-5; *Bibliographical Decameron*, vol. i. page 190, 194; and *Bibliographical Tour*, vol. ii. p. 296-8; iii. page 142, 228, 304, 493. Here are chronicles of editions of Æsop (many of them containing fac-similes of cuts) with a vengeance! Upon the whole, I should say that Caxton's edition (*Typog. Antiq.* vol. i. p. 208) is the RAREST of all those

thinks how he dearly loved in his boyish days to read the supposed adventures, the wily tricks, and the arch sayings, of all the Animals introduced into this instructive volume: and as his knowledge expands, and his taste becomes matured, he spares no trouble, nor sticks at any cost, to become the possessor of most of those impressions which are distinguished for rarity, or price, or curious and costly embellishments. From the bizarre wooden cuts of Caxton, or the more correct and spirited ones of John Zeiner—running through the almost countless impressions from the Italian presses, down to the latest productions of Bewick and Whittingham—he toils, from morning till

in the xvth century. His Majesty's copy of it is the only perfect one known. That copy is large, fine, and perfect; and was given to the late King by a Mr. Hewett of Ipswich. Next to his impression, a perfect and fine copy of that printed at *Ulm*, by John Zainer, (as intimated in the text), in the Latin and German languages, is perhaps

night, and from year to year, in the pleasurable and interminable pursuit of an ÆSOPIAN COLLECTION!

But of all the philologists of ancient Greece, ATHENÆUS is probably the most amusing and instructive; and there is hardly any work, of which the incomplete state in which it is left, is more to be regretted, than the *Deipnosophistæ* ("*The Banquet of Wise Men*") of this curious philologist. It may be only essential to remark, that the *first* edition of Athenæus was put forth by *Aldus* in 1514, Gr. folio; and that the *best* editions are those by *Casaubon* and *Schweighæuser*.*

No collection of Greek Philology can be considered as complete, without the possession of the works of

* Of the particulars relating to a perfect copy of the *Editio Princeps*, consult the *Bibl. Spencer*, vol. i. page 265. A good copy of it rarely turns up for sale: but I never heard of it either on *vellum*, or on *thick paper*; although a thoroughly clean and crackling copy, à la Grolier, might produce the sum of 16*l.* 16*s.* Of *Casaubon's* edition, of which the best is that of *Lyons*, 1657, folio, 2 vols. in one, I find a "fine copy, in old gilt morocco," marked at 4*l.* 14*s.* 6*d.* in the catalogue of Messrs. Payne and Foss: but it is the edition of *Schweighæuser, Argent.* 1801, &c. 8vo. 9 vols. that the CLASSICAL "Young Man" must make a point of possessing; and if he run riot in his affections for fine or large paper copies of it, he may e'en purchase one, uncut, and half bound in russia, for 8*l.* 18*s.* 6*d.* in 14 vols.:—from the catalogue of Mr. Bohn, no. 309.

In the conversation which I had with the venerable and learned Editor, at Strasbourg, and which is in part related in the *Bibliographical, Antiquarian, and Picturesque Tour*, vol. iii. p. 110, &c., I took occasion to observe upon the popularity of his edition of Athenæus, and how ably and highly it had been noticed in the *Edinb. Review*, vol. iii. page 181. The learned Editor assured me that he was not only sensible of the good opinion of the English—who were perhaps, on the whole, the best living Greek scholars in Europe—but of the judgment pronounced on his labours by the critical Journal in question. He then assured me that the execution of THIS editorial task was the most difficult which he had ever accomplished.

CIAN: the lively, the witty, and the instructive. hough I should not designate the *Edit. Prin.* of author (published in 1496) to be a volume of y considerable rarity, yet a *very fine copy* of it is btless, of most uncommon occurrence. That in library of the Rt. Hon. T. Grenville is the finest, ch, to my remembrance, I have seen.* For good ical editions, none come up to that of *Hemsterius and Reitzius*, 1743, 4to. Gr. Lat. 4 vols: and th about 5*l.* 15*s.* 6*d.* in neat binding. This was rinted at *Deux Ponts*, in 1789-91. 8vo. in 10 vols.; without the *Index Lucianeum*, which is found in 4th vol. of the quarto precursor: but it is worth ut the same sum.† I understand that a supplental (4to) volume of Notes is just published at den.

A very fine one is in the library (if I remember rightly) of s. Renouard at Paris. Timid and unexperienced Collectors

I now come to the more ancient and popular philological writers of the *Roman Period;* beseeching the forgiveness of the reader for the omission of such of the *Grecian* as happen to be his particular favourites. And first, of the greatest of all the great men about to be enumerated: MARCUS TULLIUS CICERO:* at once

quarto volumes. By the favour of his son, William Tooke, Esq. I possess a copy of this translation.

* As to the *entire works* of CICERO, I am well aware how equally injudicious and fruitless it would be to recommend *any* edition in preference to that of OLIVET, published at Paris. in 1740, 4to. in 9 vols. But what does my ardent "Young Man" think of a copy of this edition, upon LARGE PAPER, in an *uncut* state? Such a treasure adorns the shelves of the unrivalled library at Blickling.‡ The binding is plain and simple to a degree: between a sort of red basil back, with blue paper sides . . . and . . yet I would almost interdict the use of Charles Lewis's tools upon such a *unique* subject, in every respect. The legitimate size of this uncut treasure will, I fear, render the *bound* copies, by Padaloup and De Rome, much shorter than they *ought* to have been; and if made public, will only render the majority of possessors of copies "WRETCHED FOR LIFE." Yet must

† "Unrivalled" as to internal characteristic architecture, which is of the genuine period of the erection of the House, in 1619. This library (I speak of the room) measures 120 feet in length, with a lofty cieling divided into countless compartments, containing drolleries and oddities, in low relief, covered with ruthless white wash. The books were procured chiefly by Maittaire, for Sir Richard Ellys, Bart. to whom he dedicated his Anacreon of 1725. At the mention of this interesting room—which is under the care of the Rev. Mr. Churchill, librarian, and chaplain to the Dowager Lady Suffield, a descendant of the Hobart family—I cannot refrain from indulging in one minute's delightful recollection of the morning, passed within its precincts, when, in company with Atticus, and Marcus, and Petronius, we revelled and rioted midst strange Greek MSS. and quaint printed tomes: a morning, followed up by a hospitable carousal at the Tusculum of Mr. Churchill—succeeded by a night, when we slept within the sound of the roaring surges at Cromer. Here we were joined by PROSPERO—but all this is matter of foreign import. Only it is pleasant to let such sunny spots, in the landscape of life, find a brief chronicle in an unassuming sub-note. There are those who might consolidate the events, which took place on that memorable day, into a sort of *Novella:* of which thirty-one copies (the Roxburghe Club number) might be struck off!

orator, a philosopher, and epistolographer—and, h such properties combined, classed with perfect priety in the present department of a library. The ceding note relates chiefly to the more popular

mportant intelligence be disclosed. This uncut large paper copy livet's Cicero measures 14 inches $\frac{1}{8}$ in height, by 10 inches and lf in breadth ! ! ! The edition of Olivet was reprinted at Geneva 758, in nine quarto volumes, of which a fine good copy may be h *6l.* 16*s.* 6*d.* It was again reprinted, at Oxford, in 1783, in ten to volumes; and the story attached to this reprint is whimsical gh. Though each volume contained "Various Readings" from ty-nine MSS. collated by Hearne, from several libraries in the versity of Oxford, and from two MSS. in the library of York edral recently collated—and though the tenth volume contained useful "Clavis Ernestiana," and the whole had been long proced to be a handsome and useful edition—yet, strange to tell, ody bought the book! Hundreds of copies covered, and nearly hed down the shelves of the warehouse of the Clarendon Press; n, at length, the signal was given that these books might be purd at *thirty shillings* a copy; confining the purchase, as much as

editions of the *collected works* of this great man; since any thing like a detail of them, in their *separately* published forms, would scarcely have any reasonable limits. Next to Cicero, I venture upon SENECA, and dismiss the best editions of his works in the subjoined note.* Of BOETIUS, APULEIUS, AULUS GELLIUS, the YOUNGER PLINY, PETRONIUS ARBITER, and QUINTILIAN the account must be necessarily brief; and, as such, I trust that the materials of the accompanying note will be found sufficiently satisfactory.†

* They may indeed be briefly dismissed. A good copy of the *Variorum edition* of 1672, 8vo. 3 vols.—printed by the Elzevirs, and by far the best of the octavo impressions—is worth 3*l.* 13*s* 6*d.*: but if you want to be deeply versed in the supposed *Tragedies* of this same writer, carry home, beneath your arm, the ample quarto of *Schroeder*, published at Delft, in 1728; which you may get in the best condition for 11*l.* 1*s.* 6*d.*

† I am not sure that it *will* be found sufficiently satisfactory; but I will "do my best endeavour." Of BOETIUS, it seems now determined that the *Edit. Prin.* is that printed by *Hans Glim*, without date, and of which I know of no other copy but the one described in the *Ædes Althorp.* vol. ii. p. 78. The *Koburger* of 1473, once so rare, may be now obtained for some 10*l.* For the *best* edition, procure the Variorum of 1671, 8vo. for about 15*s.*: nor is the philosophy of Boetius so exquisite, that you need distract yourself about the choice of copies of this edition displayed in the copiously stored catalogue of Mr. Bohn, no. 377. The first edition of APULEIUS was printed in 1469; and a fine copy of it (very rare to possess) may be yet worth 31*l.* 10*s.* I have seen several copies, but none which comes within many degrees of that in the public library of Cambridge—which my ms. memorandum, "made on the spot," describes as being "large, white, crackling, and scarcely cut." It is in truth a noble, and perhaps matchless, volume, But I have seen it, at Vienna, UPON VELLUM, unique! *Tour*, vol. iii. p. 493. For the best critical edition of the *Metamorphoses*, procure that of Pricæus, *Goudæ*, 1650, 8vo. worth 1*l.* 1*s.*: and of the entire works, that of *Oudendorp* and *Rhunken*, *Leidæ*, 1786, and now completed in 3 vols. 4to. by the addition of two volumes which were published at the end of last year. Price

I retrace my steps in the pursuit of ENGLISH PHILOGY; having dispatched the earlier and more im-

ut 4*l.* 14*s.* 6*d.* A yet more popular philologist than Apuleius, is LUS GELLIUS; the first edition of whose works was also published 469. Of this I have also seen a copy UPON VELLUM—of a size condition, such as to repay a passage across the Alps, in mid-ter, to inspect it. These two vellum treasures were once the pro-y of the famous Cardinal Bessarion, one of the patrons of the ters; and appear to have been but *recently* in the imperial Col-ion at Vienna. *Ibid.* In regard to *critical* editions, purchase the *iorum* of 1666, worth somewhere about 16*s.*, or the bulkier lucu-ions of *Gronovius*, 1706, 4to. worth 1*l.* 10*s.*: but if you are fas-ous in *bindings*, as well as condition, content yourself with the ression of *Conradus*, in two octavo volumes, Lips. 1762, of which may procure a copy "*in prize vellum*" for 1*l.* 6*s.* from the cata-e of Mr. Bohn, no. 338, part i. But the *Delphin* quarto, 1681, ns to be the most expensive of all these critical editions. Messrs. ne and Foss elevate it to the price of 2*l.* 12*s.* 6*d.* I know it to be re book.

Of the YOUNGER PLINY, I will speak only of his EPISTLES; for

portant grammarians. The greater number of my readers will be probably surprised at the introduction

NIUS ARBITER is found at the end of that of the Panegyric of Trajan, I must counsel my "young man" (but not unless his purse be well garnished) to make an effort to secure a good copy of that scarce book—put forth in 1476—and fully described in the *Bibl. Spencer.* vol. ii. p. 267. For critical editions, content yourself with the *Variorum* of 1669, 8vo. worth 1*l.* 1*s.* in beautiful condition; with the elaborate quarto of *Burman*, 1743, Amst. worth about 1*l.* 10*s.*; and perhaps, as good as either, with the Leipsic edition of 1781, 8vo. by *Antonius*; of which a fair, good copy may be obtained for 10*s.* 6*d.*

The *Oratorical Institutes* of QUINTILIAN deserve every attention from every class of students. They are a branch of philology of the purest and most instructive description; and therefore I am disposed to "whet the blunted purpose" of the most timid and hesitating, to "stick (like John Bagford—see p. 575 note, ante) at no price" for such a copy of the first edition of this work—printed by *I. P. de Lignamine, Romæ, in via prope sanctum Marcum*, 1470, folio—as is described in the *Bibl. Spencer.* vol. ii. p. 305, and which I should pronounce to be worth thirty guineas at the least. Note: another edition of the same date was printed by *Sweynheym and Pannartz*; of which a fine copy may be worth two thirds of the preceding sum. Consult the shoal of authorities referred to in the *Introd. to the Classics*, vol. ii. p. 184. And now for critical editions. Mr. Bohn pushes forward a grenadier copy of the Variorum of 1665, 8vo, "new, in vellum," to the tune of 2*l.* 10*s.* What would the sum have been, had the coating been "prize vellum"! ! I should say that a good copy might be worth 1*l.* 11*s.* 6*d.* But is it *so* scarce? Messrs. Payne and Foss mark it, "very neat," in 2 vols. at 2*l.* 2*s.* It is said that old *Peter Burman* has plunged the critical spade deepest into the treasures of this author. His edition appeared in 1720, at Leyden, in 2 vols. 4to. and may be worth 3*l.* 13*s.* 6*d.* in good condition. I find a LARGE PAPER copy of it, in French calf, marked at 7*l.* 7*s.* in the catalogue of Messrs. Payne and Foss. Yet is *Gesner's* edition of 1738 a very admirable and useful one: worth about 1*l.* 10*s.* But *Spalding's* recent edition (comprehending, like all the critical editions here noticed, the *entire* works of Quintilian) published in 1796-1816, in 4 octavo volumes, at about 2*l.* 2*s.* in bds. may satisfy every reasonable object in the acquisition of the leading impressions of Quintilian. And thus

some miscellaneous works, in the more ancient partment of our philology, for which I find no place ewhere, but which may be rather introduced awkrdly, than wholly omitted. I allude to that marlous compound of weakness and wisdom, of gossip- and instruction, called BARTHOLOMÆUS, *De Proetatibus Rerum*; put forth at the close of the eenth century in one of the most splendid typograical productions of the early British press.* And

ch (or probably, as the severe reader may think, thus little) for MAN PHILOLOGY.

Consult the *Typ. Antiq.* vol. ii. 310-321 for the most copious ount extant of this extraordinary volume, executed in the printing ce of Wynkyn de Worde, without date. Of its intrinsic value, Douce, in his *Illustrations of Shakespeare*, has given us several y curious demonstrations. 'Tis a volume to be placed among the ging tomes of an Antiquary: to be conned in dull moments of ui of winter's evenings. Of all the copies of Wynkyn de Worde's fine and rare impression, that of the Right Hon. T. Grenville

here, however disjointedly put together, let liberty be granted me to notice, with becoming respect, those singularly curious prose works called *Reynard the Fox*, *Alain Chartier*, and the *Greater* and *Lesser Cato*:* the two latter, sufficiently dry and uninviting of perusal; but strictly and doggedly philological.

No English literary antiquary can have read much of the earlier half of the sixteenth century, without

* I suspect Caxton's edition of REYNARD THE FOX to be among the most intrinsically curious, as well as rarest, of the English impressions of this extraordinary work. At present, I know of no copies of it but those in the libraries of His Majesty and Earl Spencer. They have both, a little beyond the middle of the book, a half leaf, printed only on one side. Pynson reprinted it in folio, and Mr. Douce possesses the only copy of it (unluckily imperfect) which is known. See *Typ. Antiq.* vol. i. p. 364; ii. 525. I might fearlessly value Caxton's edition, in a perfect state, at 200 guineas. ALAIN CHARTIER is among the very few philologists printed by Caxton. Lord Spencer's copy (*Bibl. Spencer.* vol. iv. page 331) wants the first of the six leaves, of which a perfect copy consists. His Majesty's copy is perfect. As for the BOOK CALLED CATHON, dullness can hardly be heavier than are the pages of its text—among the commonest of Caxton's pieces. The authorities referred to in the *Bibl. Spencer*, vol. iv. p. 263, will satisfy the curious about all particulars connected with this volume. The Little Cato is, in truth, a poetical (or rather a rhythmical) production; yet, for the sake of juxta-position, it may be mentioned in this place. Its rarity is excessive; and I question if, in the present raging times for old English poetry, a copy of it could be procured under the sum of 150 guineas. It consists of only 26 leaves. See the *Bibl. Spencer.* vol. iv. p. 264. I know of no other copy of it but that in the library of St. John's College, Oxford.

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it is—is taken from good old Avicenna. It will doubtless be opposed by those who swear by Walton, and especially by the late exquisite edition of him by Mr. Major; yet who, in his senses, would surrender the Dutch turbot, or Dungeness sole, for the Dove Dale grayling or Winchester trout? But here Mr. Major whispers in my ear—"you forget my *salmon!*" I do—and yield, vanquished: "victi, tua est."...

ing struck with the names of SIR THOMAS MORE, R THOMAS ELYOT, SIR ANTHONY FITZHERBERT, SIR HOMAS WILSON, ROGER ASCHAM, and WILLIAM HOMAS;* and if the voluminous matter, which em-

* In the frightful quantity of trash which disfigures the literary, or her the pseudo-literary, history of the first half of the sixteenth ntury, it is truly refreshing and grateful to alight upon the lucu-tions of such men as are above mentioned. And first, of SIR OMAS ELYOT; "who was ever (as he himself observes, in one of justificatory pieces to Sir T. Cromwell) desirous to read many oks, especially concerning *humanity* and *moral philosophy*." He is own to posterity chiefly by the following works: although it is nitely to be regretted that, of his correspondence with his friend Thomas More, not one single letter, to the best of my knowledge, preserved. 1. *The Boke named the Governor*, first printed in 1531, o. See the authorities in favour of this work as quoted by Mr. almers, in his *Biographical Dictionary*, vol. xiii. p. 177, &c.; and the reasons for its publication, as noticed by the author himself, the *British Bibliographer*, vol. ii. p. 225. It is perhaps the most pular of all the works of Sir Thomas. Mr. Heber possesses a

braces the history of our Typography during the first half of the sixteenth century, be carefully looked into,

Banquet of Sapience, Knowledge which maketh a wise man, Defence of Good Women, The little Pasquil, (unknown), &c. *Cens. Lit.* vol. viii. p. 251 ; *Brit. Bibliogr.* vol. ii. pp. 225, 229, 230, 231, : vol. iv. p. 149. *Retrosp. Review,* vol. iv. p. 381. *Typ. Antiq.* vol. iii. p. 330. ELYOTE is quoted by the antiquary, the lawyer, and the philologist. His printer was *Berthelet:* but did he ever persuade "master William Tildisley, keeper of his Grace's [Henry VIII's] library," to print a catalogue of his royal Master's books in the office of the same printer? Would that he had!

Having, in the edition of the *Utopia,* published by me in 1808, vol. i. p. xxxix, given a complete list of the pieces which constitute a perfect copy of SIR THOMAS MORE'S works, published in 1557, folio, I refer the reader to that catalogue, as well as to a curious extract from the volume itself, at p. 524, ante. I may here only further observe, that a good copy of this very rare volume, perfect in all respects, is worth 5*l.* 5*s.* It is in the libraries of most of our collectors of note. ROGER ASCHAM will be chiefly, and most honourably, known to the latest posterity, by his *Toxophilus* and *Schoolmaster;* the former was printed in 1544—and is very rare ;—(see an excellent review of it in the *Retrospective,* vol. i. p. 76 :) the latter in 1570; and is very common : the *Affairs of Germany* were also printed in 1570; and all these works, together with some *Letters to Queen Elizabeth* and others,* first published from original MSS. were put forth by James Bennet, in a handsome 4to. volume, without date: but somewhere about fifty years ago. The preface is the performance of Dr. Johnson. I have read this quarto volume through, and some por-

* Of these letters, those of Ascham to his fellow Collegian, Edward Raven, of St. John's, Cambridge, are among the most interesting. The conclusion of the first letter has perfectly an apostolical air of simplicity, earnestness, and kind-heartedness. This letter was written at Augsbourg, during the visit there of Charles V.: "the Emperor (says Ascham) drank the best that ever I saw, he had his head in the glass five times as long as any of us, and never drank less than a good quart at once of Rhenish wine. His chapel sung wonderful cunningly all the dinner while." But Ascham himself was rather fond of this species of potation. "This Rhenish wine (says he, in the beginning of the following letter) is so gentle a drink, I cannot tell how to do when I come home"—"*without* it"—I suppose may be fairly added. N. B. In the first letter, the word *Tuccur* is blunderingly put for *Fuggers*: see page 505-6, ante. But this is corrected in the reprint of 1815.

will be found that there is very little, with the ex-
tion of the works of which these distinguished men

s of it several times over, with unfeigned pleasure. It is from
Schoolmaster of Ascham, that we are put in possession of one
he most interesting anecdotes in the world relating to Lady
e Grey: so often and often repeated, that it were tiresome to re-
it anew. Ascham is a thorough bred philologist, and of the
est water. I should add, that Bennet's collection of his works
neatly and carefully reprinted in a small octavo volume in 1815:
a close attention to modern orthography, whereby its reading
reatly facilitated. In this edition, there are some additional let-
of Ascham, from the originals in the British Museum. As only
copies were printed, I conjure the young philological Enthusi-
o leave neither shop nor stall unvisited till he procures it—per-
s for 1*l.* 1*s.* in goodly binding. Upton published his Schoolmaster
e, with notes, in 1711, 8vo.; which are embodied in Bennet's
k. I have unhesitatingly ranked Ascham among my more illus-
s Bibliomaniacs: see *Bibliomania*, page 334.

take Sir Anthony Fitzherbert to have been among the most
mplished characters of the age in which he lived. A deep and

were the authors, which merits to be placed in the department of which we are treating.

After Ascham and Wilson, we look in vain, during the middle of the sixteenth century, for any names equally illustrious in the annals of English Philology; and, towards the close of the same century, we find the republic of literature agitated by the desperate conflicts of those intellectual gladiators, who mistook

"appears (says Mr. Chalmers) to have been the FIRST ENGLISHMAN who studied the nature of soils, and the laws of vegetation, with philosophical attention," *Biogr. Dict.* vol. xiv. p. 336.

SIR THOMAS WILSON is worthy of the phalanx of KNIGHTS in which he is here embodied; and will be long remembered as a philologist, rather than as a statesman or divine. His slender little volume, entitled *Epistola de vitâ et obitu duorum fratrum Suffolciensium, Henrici et Caroli Brandon,* 1552, 4to. is a volume to rack the most desperate with torture, as to the hopelessness of its acquisition. The Bodleian Library possesses it; so does the British Museum; and so does Earl Spencer. Another copy is not known to me. Wilson's *Art of Logic,* 1551, 8vo. and of *Rhetoric,* 1553, 4to. are among his best performances—and highly commended by Tom Warton. Consult Chalmers's interesting article, *Biographical Dict.* and *Typ. Antiq.* vol. iii. page 474; vol. xxxii. page 173. Wilson was also among our earliest English translators from the Greek: having translated *Three Orations of Demosthenes, &c.* 1570, 4to. In fact, as an assistant of Sir Thomas Walsingham, one would be glad to know a great deal more of the life of this eminent man? and especially to get at the contents of some of his correspondence.† To these names, let me quietly add another—that of WILLIAM THOMAS, author of the *Italian Grammar and Dictionary,* 1550, 4to. and a *History of Italy,* 1556, 4to.: works, both of them, which well merit to be cased in a russia coating, if in good condition.

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† I take *this* to be the Wilson thus noticed by Roger Ascham, in his third letter to Edward Raven. "I trust *Will. Taylor, John Bres,* and *Thomas Wilson,* will not be behind. I pray God I may find these good fellows at *Cambridge;* for *there* is the life that no man knows, but he that hath sometimes lacked it; and especially if one be able to live *plentifully* there."

uivoque, abuse, and impudence, for wit, repartee, d a liberal spirit of controversy. A passing tribute respect is, however, doubtless due to ABRAHAM RAUNCE, who, besides being the author of several ry rare and not incurious pieces of poetry,* put rth one of the most elegant and instructive volumes philology with which I am acquainted: namely, e *Lawyer's Logike*, printed in 1588, 4to.*

* Among the rarest and most curious of these poetical pieces—and be mentioned only by way of by-play,—is Fraunce's *Countesse of Pembroke's Yuychurche, conteining the affectionate life and unfortu-e death of Phillis and Amyntas,*" &c. in English hexameters, 1591, . The first and second parts were printed for William Ponsonby: third for Thomas Woodcock, by Thomas Orwin. See *Herbert*, ii. p. 1111, 1247. Herbert appears to have had a copy of each. opy was sold at the sale of Mr. Bindley's books for 25*l.* 4*s.* which s purchased by Mr. Perry; at the sale of whose library Sir M. M. es obtained it for 21*l.* 10*s.* A copy of it is also in the library of l Spencer.

The tribe of "intellectual gladiators," just alluded to, are ROBERT GREEN, THOMAS NASH, GABRIEL HARVEY, and THOMAS DEKKER.* These men had all

* A pretty little instructive bibliographical volume might be put forth, respecting the works—with choice morsels of quotations therefrom—of the above not very *harmonious* quartetto. Let ROBERT GREENE play the first fiddle: but those, who wish to become acquainted with the almost endless varieties of his Concertos, should examine the list of his works by Mr. Haslewood in the *Cens. Literaria*, vol. viii. page 380-391: and if you want a specimen from his *Never too late, or Farewell to Folly, or Pair of Turtle Doves*, or *Planetomachia*, examine pp. 7-16: 133-140 of the same volume; or the *British Bibliographer*, vol. iv. p. 159: 210: 338. From this list, it appears that there are not fewer than forty-five, prosaical or metrical, which

of episodical variety from the festivities of Chatsworth, where I was spending a few days with His Grace. Hardwicke lies about fourteen miles beyond, towards Chesterfield. What a contrast it was, to all I had left behind me? Silence, gothic gloom, uninhabited chambers, corridores, and galleries! The vast bay and auriol windows of the larger apartments, without a curtain drawn across them since the days of the famous Countess of Shrewsbury, (1598) the founder of the mansion. The moon appeared at her full; and her light, more than the wax flambeau I held in my hand, helped to serve me in my peregrinations (towards midnight) across those spacious and singularly characteristic chambers. Here King William III. held a court, out of compliment to the first Duke of Devonshire, the handsomest man of his time, and who had been the most active of William's partisans in placing him upon his throne. A magnificent portrait of the Duke, on horseback, as large as life, is seen above the mantle piece of one of these apartments; and in this court-room stand the very chairs whereon the courtiers and attendants on King William sat. A piece of tapestry covers the door way which connects the room with the great gallery--160 feet in length. You draw this tapestry aside, and stand amazed.. as you look to the right--down this very gallery, of which the sides are covered with most ancient and curious portraits. And give me leave to add, that, at such a season, in such a place, and at such an hour, it requires something almost beyond mortal courage to proceed---especially if the moon chance to "stoop her head" 'neath a succession of black o'erspreading clouds. Mrs. Ratcliffe and Sir Walter Scott might, in such a situation--but is not this ROMANCING? True nevertheless it is, that, within an hour of such nocturnal perambulation, a clean and uncropt copy of the *Lawyer's Logic* by Abraham Fraunce, together with sundry slim and tiny volumes of old poetry, each and all clad in ancient vellum binding, was found in the aforesaid cupboard, within the aforesaid mansion: and each and all of which are now coated in the choicest morocco coverings of Charles Lewis, the renowned Bibliopegist.

gies—for aught I know "at the boar's head in East-heap"—and snatched the intervals, between their

printed . The next to the preceding, in rarity and price, is his *agedie of Dido*, 1594, written conjointly with Kit Marlowe, of hich Steevens's copy was sold for 17*l*. *His Pierce Penilesse, Lenten uffe, Have with you to Saffron Walden*, and *Pappe with a Hatchett*, ere are titles for you, gentle reader !) are the most popular and nerally known productions of Nash's pen. "Nash (says Mr. Israeli) was a great favourite with the wits of his day. One calls m "our true English Aretine;" another, "sweet satyric Nash;" a ird describes his muse as "armed with a gag tooth, and his pen ssessed of Hercules' furies." He is well characterised in the "Re-rn from Parnassus;"

> His style was witty, tho' he had some gall;
> Something he might have mended, so may all!
> Yet this I say, that for a mother's wit,
> Few men have ever seen the like of it.

ash abounds with "mother wit;" but he was also educated at the niversity, with every advantage of classical studies." *Calamities of uthors*, vol. ii. p. 20. Yet his life was a life of misery. Anthony à

bed and board, in giving shape and substance to all the impetuous impulses of a bewildered imagination.

to the philologist. Among them, the richly furnished library of Mr. Freeling supplies me with one called "*A Knight's coniuring done in earnest: Discovered in Jest:*" 1607, 4to. In the 9th Chapter, on the reverse of the last leaf but one, some of the contemporaneous poets are noticed, and Spencer is particularly lauded. Others are thus designated: the "learned *Watson*, industrious *Kyd*, ingenious *Atchlow*, (who was he?) and, (and tho' hee had been a player, molded out of their pennes) yet because he had been their lover, and a register to the Muses, inimitable *Bentley*; these (continues Dekker) were likewise carousing to one another at the holy well," &c. Was this Bentley the editor of the "*Lamps of Virginity*," noticed at p. 130, ante? Some of my readers may scold me, from such a specimen, for not giving more from these writers: but a recollection of what was said at p. 5 ante, compels me to desist. And if the thoroughly greedy and ravenous, after Dekkers and Greenes, wish to gratify themselves to satiety, let them plunge, chin deep, into the MALONE COLLECTION at Oxford.

Yet a word for master GEORGE WHETSTONE, chiefly because he was a contemporary, and because a few of his pieces are of excessive rarity. His *Rocke of Regard; divided into foure parts*, 1576, 4to. is minutely analysed by Mr. Parke in the *Cens. Literaria.* vol. v. page i.: see also an analysis, by the same gentleman, of his *English Myrrour*, 1586, 4to. at page 351-5 of the same volume. His *Promos and Cassandra*, 1578, 4to. appears in vol. iv. p. 269; and at p. 271, his *Mirour* for *Magistrates of Cyties*, 1584, 4to., as well as his *Enemie to Unthryftiness*, 1586, 4to. This latter is a curious tract, and contains a list of Whetstone's pieces previously published. Of these, five relate to "lives and deaths" of eminent men,—and are of such prodigious rarity, that the *Life and death of Mr. G. Gascoyne*—which had been obscurely mentioned by Tanner, but of which all traces were lost, and which had therefore been supposed to have perished—this trifling tract, dated 1577, 4to. and consisting of a very few leaves, happened to turn up at the sale of a library of an obscure individual (Mr. Voight, of the Excise) in 1807, and was purchased by the late Mr. Malone for 40*l.* It is now among the treasures of the Malone Collection in the Bodleian Library. Another similar piece—*the lyfe*

e Bibliomaniac may revel in the enviable posses-
n of a complete and unrivalled suite of the pieces
which the forenamed Geniuses were the authors;
d the antiquary may rejoice that he possesses such
und of rich illustration (adding STUBBES's *Anatomy*
*Abuses** to the number) of the manners and customs
past times; but the young and tasteful Student in
e school of English Literature, must shun, as he
uld reptiles of the most venemous species, the imi-
ion of such a baneful class of writers; nor will I
ow my "Young Man," and much less my "elderly
ntleman," to walk in a similar path. Each of them
ay, when a fitting opportunity presents itself, in-
lge in a copy or two of a few of the rarer pieces—
t "PRINCIPIIS OBSTA," must be the motto; and I

d death and Vertues of Frauncis, Earle of Bedforde—belonging to
late Mr. Bindley, was sold at the sale of that gentleman's library

dread the result, when once the threshold is passed "*Revocare gradum*"— !

The opening of the seventeenth century saw more pleasing and profitable fruits in the career of English Philology. First and foremost, like the towering dome of St. Peter in the comparatively flat Campagnia di Roma, stands the illustrious BACON: equally a philologist and philosopher:* as it were difficult to say whether his "*Essays*" and *Advancement of Learning* be not of equal celebrity with his *Novum Organum Scientiarum*. But my present object is with the editions of his *Entire Works*. Secure therefore the folio of 1753, 3 vols. and worth about 5*l.* 15*s.* 6*d.*: of which there are copies (uncommon) on large paper. Or either of the quartos of 1765, or 1778, each in 5 vols. the latter worth 7*l.* 17*s.* 6*d.*—and the preferable edition.† A copy of this latter edition, "bound by Johnson," is marked at 12*l.* 12*s.* in the recent catalogue of Messrs. Payne and Foss. But for the comfort of such who love octavos—and may even have a horror of quartos—it should be known there are two octavo editions, one of 1803, the other of 1819—each in 10 volumes, and worth about 6*l.* 6*s.* in good binding. See however the conclusion of the last note. The

* A masterly estimate of his character, in these capacities, appeared in the *Edinb. Review*: and for an account of the Novum Organum, consult the *Retrospective Review*. Bacon's *Essays* were first published in a duodecimo form, in 1598; by no means an ordinary book—and worth perhaps a couple of guineas in a clean and perfect state.

† A new edition of Bacon's *Entire Works* is already projected by Basil Montagu, Esq. under the patronage of his Majesty; and the Latin portions are to be translated by the Rev. Messrs. Wrangham, and Irving, and Mr. Coleridge.

nes of BRAITHWAIT and PEACHAM† are dear to the
oung" and "Old Collector" of instructive and

BRAITHWAIT and PEACHAM may indeed be considered as a "PAR
ILE FRATRUM." The former has been recently rendered more
liar and popular to us, by the new edition of *Drunken Barnaby*;
which the Editor, Mr. Joseph Haslewood, has clearly proved
thwait to be the author) put forth in a manner the most tempting
commodious imaginable, and in which appears a list or rather
logue raisonné of Braithwait's works. They amount to not
r than XLV. in number; most of them, I admit, irretrievably
emned to the Capulet vault of oblivion; but several yet capable
fording instruction and delight. See the *Bibliomania*, p. 177,
394. What I have *here* to do with Braithwait, is, to recom-
d his *English Gentleman*, published in 1630, 4to. with an en-
ed frontispiece by Vaughan, and a folding broadside by way of
anation: see *Drunken Barnaby*, vol. i. p. 255. It was reprinted
533. With this work should be united the *English Gentle-
an*, 1631, 4to. with an engraved frontispiece, by Marshall. But
these works were united in a handsome folio volume, with a
ant frontispiece, by Marshall, in 1641: and I should prefer this

sound books; and although, about the same period, the literary world received occasional *shocks*, from the rapid increase of cheap pamphlets (under the title of MERRIMENTS*) to pervert and sometimes poison the main spring of public taste—especially among the

indicted for it, was asked on his trial by the Chief Justice, Sir Robert Hyde, whether he had ever read the COMPLETE GENTLEMAN?" *Biogr. Dictionary*, vol. xxiv. p. 217. Peacham's *Worth of a Penny*, or a *Caution to keep Money*, 1642, 4to. frequently republished, has been recently reprinted.

* These "MERRIMENTS" form indeed a sufficiently bizarre and perplexing class in the department of old English philology and belles lettres. And yet, they are hardly entitled to a niche in such a department. Nevertheless, something must be said about them. Had Samuel Pepys been alive, he would have led me, slily and insensibly, to his most extraordinary collection of this kind—entitled *Penny Merriments*—as may be now seen in the Pepysian Library at Magdalen College, Cambridge. Between twenty and thirty chubby quarto volumes, each containing hard upon 1000 pages, lie at the left, on entrance of the forementioned library. These volumes are chuck full of droll little pieces of every description, supplied, for the greater part (if my memory be not treacherous) by the renowned *Nathaniel Butter*, a great vendor in his day, (*temp. Jac. I. et Car. I.*) of this species of lore. I tried to catalogue one of these volumes; but my strength or my patience failed me: "hills peep'd o'er hills, and alps o'er alps arose." However, let the curious reader peruse the *Facetiæ Bibliographicæ*," or an Account of the "*Old English Jesters*," monthly communicated to the *London Magazine*, by a very competent hand†—furnished from sources equally rich and inexhaustible. The earliest Jest book there noticed, is "*Jests to make you merie: with the conjuring up of Cock Watt (the walking spirit of Newgate) to tell*, &c. 1607, 4to. of which our ancient friend Thomas Dekker was the supposed author.

† "Strange as it may appear, these *facetiæ* are entitled to a much more general attention; for their contents are always curious, and information, on many minute points of literary history and the manners of the times, may frequently be gleaned from these fugitive collections, which would be sought for in vain in works of a higher character." *Lond. Magazine*, May, 1823, p. 515.

ver classes of the people—yet did Braithwait and acham—to whom may be added GERVASE MARKM, and ROBERT BURTON, and SIR WILLIAM CORNLLYES*—do much to keep down all indications of a

GERVASE MARKHAM was a very extraordinary genius: a poet, a tical writer, a statist, and a dramatist. He is chiefly known by works on husbandry and rural sports—and especially by those on ling, hawking, and hunting. The earliest known piece from his is of the date of 1596; a poem entitled *The Poem of Poems*, or *'s Muse*. *The whole art of Angling*: 1656, quarto, is perhaps his st piece—if he really be (as Granger supposes) the author of it. m Baker's *Biog. Dram.* vol. i. page 490, repeated in Chalmers's *graph. Dictionary*, (vol. xxi. 316) I gather a most extraordinary e of information; namely, that Markham, in the year 1617, le an agreement with some booksellers, "never hereafter to write more book or books to be printed of the diseases or cures of any e, as horse, oxe, cowe, sheepe, swine, and goates." This is racted from the books of the Stationers' Company. For Mark-n's dramatic pieces, consult the *Biographia Dramatica, ibid.* On ny accounts does Markham seem entitled to more notice and com-

coarse, vulgar, and mischievous spirit. I love, honour, and respect, the memories of these excellent men. I

happened once—in his life: for Burton's book is, in a great measure, a *task* to peruse. You can scarcely travel through thirty pages, without taking at least a good long breathing pause. The multiplicity, the redundancy, the faint forced analogy of the quotations—the utter absurdity of the physical illustrations—and the limited knowledge of pathology, are heavy clogs to a free and unrestrained perusal. On the other hand, the quaintness, point, and simplicity of its style; the whimsicality of the anecdotes and illustrations; its recondite lore, and extraordinary manner of treating the subject itself—render it, as Anthony à Wood well observes, "a book so full of variety of reading, that gentlemen, who have lost their time, and are put to a push for invention, may furnish themselves with matter for common or scholastical discourse and writing. Several authors (continues our friend Anthony) have unmercifully stolen matter from the said book without any acknowledgment." *Athen. Oxon.* vol. ii. p. 653. *Edit. Bliss.*

Now, Burton was a great Collector of certain "*penny merriments*," mentioned in a preceding note.* The bequest of his LIBRARY to the Bodleian, "is (says the living editor of the Athen. Oxon) without exception, one of the most curious, and, according to the taste of the present day, valuable additions which that Repository contains. Burton's books consist of all the historical, political, and poetical tracts of his own time, with a large collection of miscellaneous accounts of murders, monsters, and accidents. In short, he seems to have purchased indiscriminately every thing that was published, which accounts for the uncommon treasures of *Paul's Church-yard*, which are now to be found only in the OXFORD VATICAN." In short, this observation furnishes us with the key to the history of Burton's work. From a mind, crammed with *such* lore, what *could* be expected but the odd, strange, miscellaneous gallimaufry of which the *Ana-*

* By the by, I find, in the solid and really instructive pages of the *British Bibliographer*, vol. i. p. 41, an account of a very comical and diverting book of the mirth-provoking class. It is called "*Pasquils Jests, mixed with Mother Bunches Merriments: whereunto is added a Baker's Dozen of Gulles. Very prettie and pleasant to drive away the tediousness of a Winter's Evening*," &c. 1609, 4to. 26 leaves, There is an earlier edition of 1604, which was sold at the sale of Sir M. M. Sykes's library for 4*l.* 19*s.*

give all their aberrations from a pure classical ste—common to the age; separate their excellences m their defects; and place their works, coated in ay calf, or pale russia, upon the most conspicuous elf of my inner library.

JAMES HOWELL, the well-known author of *Familiar etters*,* (first published in 1645, 8vo.) merits, on very

y of *Melancholy* is composed?! Yet, buy it—you must—suscep- e "Young Man:" and look previously, for one moment, into the liomania, p. 376; and more fully into *Nichols's Leicestershire.*

The Essayes of SIR WILLIAM CORNWALLYES the younger, *Knight*, re first published 1601, octavo, without any engraved title page. 1632 they first appeared *with* an engraved title page, repre- ting two figures sitting opposite each other at a table, one writ- , the other reading—fit postures for both young and old, within precincts of a library. Granger supposes these figures to repre- t the Essayist and his father. It may be so: but whoever shall fortunate enough to possess such a copy of this impression, or her such an impression of this frontispiece, as I once saw—at a ntry bookseller's at Worcester—(unfortunately, just parted with!)

many accounts, a distinct and commendatory notice. His style is easy, and even playful; but not free from the vicious fashion of the age, punning. The present may be a proper place to notice the *prose works* of MILTON, which appear to the best advantage in the edition of them by Dr. Birch and Bishop Newton, in 1749-54, 4to. 5 vols. These are now become scarce and dear; and I find "a richly bound set, in old red morocco, gilt leaves," marked at 16*l.* 16*s.* in the second part of the catalogue of Messrs. Rivington and Cochrane, No. 13342, where there is a delicious array of the Miltonic treasures.* No subsequent edition of Milton's prose works appeared till the recent one of *Dr. Symmons* in 1806, in 7 8vo. volumes, with a life of the author. These volumes, with Mr. Todd's ex-

in vol. iii. p. 65. "It cannot be denied (says Mr. Chalmers) that Howell has given way frequently to low witticisms; the most unpardonable instance of which is, his remark upon Charles the First's death, where he says,—"I will attend with patience how England will thrive, now that she is let blood in the *Basilical* vein, and cured, as they say, of the King's evil." Upon the whole, this was the age for hot hair-brained, half witty, and half learned writers: and James Howell is not free from the general infection. But his works merit more than a slight attention; and I learn with pleasure that Mr. D'Israeli, among the most prominent of modern philologists, intends taking "Jemmy in hand," in some future lucubration, connected with the CURIOSITIES of Literature. There is an excellent account of Howell's Letters in the *Retrospective Review*, vol. iv. page 183. What will not the Spirit of ILLUSTRATION accomplish? The late Mr. Fauntleroy possessed a copy of Howell's Letters, illustrated in THREE IMPERIAL FOLIOS, bound in russia.

* The prose works of Milton were first published by Dr. Birch in 1738, folio, 2 vols.; of which a very neat copy is marked at 3*l.* 3*s.* in the catalogue of Messrs. Payne and Foss: Some account of Milton's *History of England*, and *Areopagitica* appears in the *Retrospective Review*, vol. ix. page 1-19.

lent edition of the poetry of Milton, in the same nber and form of volumes; are perfectly classical formances of their kind; and ought to quit the lves of booksellers much more frequently than they

The day light of pure taste rose, when SIR WILLIAM MPLE put his pen to paper, and committed his ubrations to the press. On every account I re-mmend his Works* to a conspicuous place in th e rary of every youthful and aged person, who has the rary renown of his country at heart. Temple was ong the earliest of the polishers of our prose: and nging to his works liberal principles, a cultivated e, and a kind heart, it is not to be wondered at t his popularity has been so great, as it is generally wed to be. To the illustrious writers just men-ed, let me add the names of two authors, of equal, not superior celebrity, as philologists: I mean,

mend the folio of 1774, in 5 volumes; or the quarto of 1772 in 6 vols.: and I should say that 5*l.* 5*s.* would secure a neatly bound copy of either impression. LOCKE's Works were published by Des Maizeaux in 1759, in folio, in 3 vols.; again in 1777, in 4to. 4 vols.—an improved edition; now becoming scarce, and worth 6*l.* 16*s.* 6*d.* A royal octavo edition was put forth in 1801, in 10 volumes; and again in 1812, in the same number of volumes—each worth about 5*l.* 15*s.* 6*d.* in fair, neat binding; and *should* be inseparable companions of the works of Bacon and Milton, published in the same form.

And here, although NEWTON be more strictly classed among philosophers, I cannot, in consideration of what he wrote upon Chronology, forego the temptation of grouping him with the great men, his contemporaries, whose works have been just mentioned. The best editor of the entire works of this incomparable philosopher is *Bishop Horsley*; whose edition, in 5 large quarto tomes, 1779, 1785, now brings nearly double that number of sovereigns.* It is a monument of imperishable fame.

With the materials furnished chiefly by *Sir William Temple*, DRYDEN—or rather perhaps ADDISON and SWIFT†—went gaily and successfully to work. Poets

* The *Philosophiæ naturalis principia mathematica*, alone, were published at Geneva, by the Jesuits *Le Sueur* and *Jacquier*, in 1739-42, 4to. 3 vols.: and may be worth about 3*l.* 3*s.* They were reprinted in 1760. A later edition by Tessaneck, in 1781, now scarce, contains select notes from Le Sueur. The same work was first published in London, by *Dr. Pemberton*, in 1726, 4to.—Mr. Payne shewed me the *only* copy of it which he remembers to have seen on *large* and *thick* paper—worth about 8*l.* 8*s.*

† DRYDEN's prose works (for I have *here* nothing to do with his poetry) were first collected and published, in a critical manner, by

ecially the first) as well as philologists, these great
may be said to have brought our language

ate Mr. Malone, in 1800, octavo, 4 vols.; a publication which
w become somewhat scarce. The prose works are of course in-
orated in the *complete* works of Dryden, by Sir W. Scott, 1808,
o, 18 vols. Again, in 1821, in the same number of volumes.
prose of Dryden is like his poetry; full, unaffected, copious,
energetic. He is a first rate philologist as well as poet; and I
ot let the enterprising young man off, without a promise from
to "put by" 3*l.* 13*s.* 6*d.* for Mr. Malone's edition, just men-
d. Consult the *Retrospective Review*, vol. iv. p. 55, for a review
ryden's prose works, on the basis of Malone's edition. Of Sir
Scott's edition two copies only were printed upon *thick paper*.
e very name of ADDISON inspires delight. That charming
r was not only, in himself, one of the most perfect of prose au-
, but, in the *Spectator*, (of which he might be called at once
atron and promoter) he set an example of instructing the intel-
al public, at certain short periods, with essays, tales, allegories,
criticisms, such as had never before met their eyes. He not only
ght a good philological taste into fashion, and placed Milton

almost to the highest attainable pitch of perfection. It was about the first half of the eighteenth century

But this is a theme, almost inexhaustible in itself, and familiar to us from boyhood; and so I draw back from expatiating.

The WORKS of ADDISON have been, as they deserve to be, constantly reprinted. They were first collected and published in 1721, in four quarto volumes; and I find a copy of this kind, amongst several, of various editions of the Author, marked at 3*l.* 3*s.* "neat in calf," in the very copious and creditable catalogue of Messrs. Rivington and Cochrane. The reprint of 1730, in the same form, need not be particularly mentioned; but he, who hath the *Baskerville* edition, 1760, 4to. 4 vols., hath a good and even a glorious performance. It is pleasant (and of course profitable) to turn over the pages of these lovely tomes, at one's Tusculum, on a day of oppression from heat, or of confinement from rain—and if the copy be in goodly calf, full charged, gilt binding—with marble edges to the leaves—such as Postbumous discards, but which Atticus dearly doats on—why, so much the better: so therefore hasten, gallant young Bibliomaniac, with six sovereigns and six shillings to boot, to make yourself master of *such* a copy, in the possession of Messrs. Rivington and Cochrane aforesaid. A *critical* edition (at least, professed so to be) appeared from the pen of the late *Bishop Hurd* (a writer, in many respects, of a similar turn to Addison—elegant, chaste, and tasteful) but never were *my* humble expectations more miserably disappointed! It seemed to me, as a sad "potatoe-roasting" performance from *such* a quarter. This was published in 1811, 8vo. six vols.: and I doubt whether even the gaily bound, *large paper,* copy of it—coming from the work-shop of that bibliopegistical Coryphæus, C. Lewis—will secure a purchaser at the *subdued* price of 7*l.* 17*s.* 6*d.*? But numerous and delightful are many of the octavo and duodecimo editions of the works of Addison: yet Messrs. Rivington and Cochrane are bold men to affix the price of 2*l.* 2*s.* to a copy of the edition of 1766, four vols.—although that edition *be* a beautiful one, and the copy *be* "very fine, neat in calf." Addison should now and then be in our post chaises, and travelling portmanteaus...but I am becoming exuberant.

SWIFT is a glorious fellow, as a legitimate English philologist. His style is all nerve, and perspicuity itself. In letter-writing, he was surely the foremost of the well known triumvirate, Pope, Arbuth-

en the works of DANIEL DE FOE began to make
ir way with the public, and especially with those

* and himself. His *Gulliver* and *Tale of a Tub* prove with what
lity, and complete success, he could mould his periods to answer
he purposes of delicate irony, cutting sarcasm, and overwhelming
peration. I will say no more about a man, who is allowed
low and heartless as he was!) to have been greatly instrumental
he establishment of a pure style and taste amongst us. Nothing
ft for "the Young Man," but to put six additional sovereigns to
e just mentioned, and betake himself to the publisher of Swift's
ks, edited by *Sir Walter Scott*, in 19 octavo vols., 1814..as he
secure them in boards for that sum—"argent comptant!" These
ks were first edited by Hawkesworth in 1765, in 27 duodecimo:
mes; and a pretty edition it is—and obtainable for about 5*l.* 5*s.*
ir neat binding. Mr. John Nichols published an edition in 1808,
9 8vo. volumes; and I have reason to remember it, from stumb-
upon the subjoined anecdote—which only proves that human
re is ever the same; and that what has been said of Wellington
also said of Marlborough.‡

classes of readers in a middling situation of life. But they were calculated for almost every class. The subjects were, many of them, not less singular in their selection, than captivating in their manner of execution. De Foe threw himself into past ages with all the zeal of an antiquary, and described past events with all the apparent fidelity of an eye-witness. *His Journal of the Plague of* 1665, (1722, 8vo.) deceived the learned Dr. Mead; and his *Memoirs of a Cavalier* found a believer in the famous Lord Chatham. But his *History of the Union between England and Scotland,* first published in 1709, and more recently, with valuable additions, by Mr. George Chalmers, 1787, 4to. is really a performance to place the author among the soundest historians of his day.

The works of De Foe seemed alternately to delight and disgust. His *Robinson Crusoe** is the most en-

periodical papers, (such as the *Spectator, Tatler, Guardian,*‡ &c.) published in forty-five duodecimo volumes, under the editorial care of Mr. Alexander Chalmers; and recently republished, with the addition of the *Looker On,* in 3 vols. I do indeed strongly recommend a copy of either edition (procurable in neat calf gilt binding for 12*l.* 12*s.*) to find its way into the study of all young and well disposed readers. Such LIBRARY COMPANIONS are the very joy of our hearts. Those who wish to examine the subject of literary Journals, or of periodical belles-lettres, more closely and critically, will necessarily consult Dr. Drake's very tasteful volumes, illustrative of the Spectator, &c. published in 1805, 12mo. 3 vols.: and 1809, 8vo. 2 vols.

* It is generally supposed that the FIRST EDITION of this popular work appeared in 1719, 8vo. 2 vols.: which certainly *is* its first

† I am well aware of that felicitous palpitation of heart, in a thorough-bred and enthusiastic collector, when he happens to stumble upon a copy of the above mentioned publications, from the press of *Tonson,* (and especially the *Tatler,* of 1744) on LARGE PAPER, in warm, mottled calf, or richly ornamented morocco, binding. Mr. Payne will hardly vouchsafe a glance, with or without spectacles, upon *any* edition later than 1793—and this has only *faded* impressions from the worn plates, by Vertue, from the pencil of Hayman.

nting domestic Romance in the world: but his *tunes and Misfortunes of Moll Flanders*, and his *e of Col. Jaque*, (1721, 8vo.) are such low-bred luctions, as to induce us to put an instantaneous ative on their admission into our Cabinets. A few he more important of De Foe's works are noticed ow.* At length rose the Colossus of English Phi-gy, SAMUEL JOHNSON; having secretly and unre-tingly formed his style upon the basis of that of Sir mas Browne; a name, in every respect to be held rateful remembrance.† But Johnson, as a philo-

arance in the form of a *book*: but it is nevertheless true, that nson Crusoe first greeted the public eye in the sorrily-printed s of *The Original London Post or Heathcote's Intelligence*, from 25, to no. 289 inclusively: the latter, dated 7 October, 1719. is extraordinary periodical production, the only copy with which acquainted is in the library of the Right Hon. Thomas Gren-—The edition of 1719 is obtainable for 1*l.* 11*s.* 6*d.*; but Mr.

logist, is almost an original; and doubtless among the very foremost in the ranks of the literature of his country.* And yet, I know not how it is, but, as years creep on, we do not read his pages with that devoted enthusiasm which we did in our college days: for where is the man, who, having turned his thirtieth

science in which he did not discover some skill." Browne was in all respects an abler man, and a profounder thinker, (comparatively freed from the thraldom of alchemy and astrology) than his contemporary Sir Kenelm Digby. His works were collected and published by Dr. Tenison, afterwards Archbishop of Canterbury, in 1686, folio —to which the portrait of the author is prefixed. The most popular work of Browne was his *Enquiries into Vulgar and Common Errors*; of which the first edition appeared in 1646, and the sixth (in the life time of the author, and with improvements) in 1673. The most curious and learned of his performances was his *Hydriotaphia*, or *Urn Burial*; of which see an excellent account in the *Retrospective Review*, vol. i. p. 83. Murphy was among the first of the critics who noticed the similarity of Johnson's style to that of Sir T. Browne; and Mr. Southey, in several of his critical labours in the *Quarterly Review*, shews how fondly and familiarly he has made an acquaintance with the prototype of Johnson. A good copy of Browne's works is worth 1*l.* 1*s.*†

* It were surely idle to say another word about the acknowledged and transcendent talents of this Great Writer. The editions of his Works are almost innumerable; and, *without* them, no "Young Man" or "Old Man" can sleep comfortably in the neighbourhood of his library. Get Murphy's edition, in 12 vols. 8vo. for 4*l.* 14*s.* 6*d.* bound. But it is as a Biographer, that Johnson's name will live as long as literature shall last. And fortunately for posterity, Johnson's own life has been rendered the most amusing piece of biography extant. Consult p. 537, ante.

† I am well pleased to announce a forth coming edition of Sir T. Browne's works, in 4 8vo. volumes, including some pieces that have not yet been published. This acceptable performance is about to appear under the able and spirited superintendance of Mr. Wilkin, of Norwich—a young man sensibly alive to the glory of his native city.

ır, peruses *Rasselas* or the *Rambler?* It is as a *Col-uialist* and *Biographer* that Johnson has scarcely ival—especially when prejudices did not spread a n over those intellectual orbs, which were con-ucted to gaze uninjured upon the sun!

With the mention of Johnson, I hope to be per-tted to draw the curtain over the department of glish Philology and Belles Lettres. It is equally politic and unsafe to touch upon modern times and ng Writers: or I could adduce names, which were honour to any age or country. As to foreign—or ench and Italian belles lettres—the field is equally ied and interminable: and rather than traverse it a slovenly and unsatisfactory manner, it were ter not to enter upon it at all.

POETRY.

At length we reach "Divine Poesy:"—but little more can be done than to afford a glimpse, scarcely amounting to a Diorama View,* of the principal rivers, streams, and streamlets, that rush or roll along the banks of the famous *Parnassian Mountain.* There are Parnassuses for all countries; and who, learned in our own lore, has not heard of, and longed for, a choice and delectable copy of *England's Parnassus?*† Doubtless, I shall treat more copiously of the indigenous Bards of this country, than of any others. But, first and foremost, we turn the eye, and almost bend the knee, to the venerable and immortal Homer:—

> Father of verse! in holy fillets drest,
> His silver beard waves gently o'er his breast.
>
> *Pope's Temple of Fame.*

Father of beauty, of instruction, and of every heroic

* Every body will immediately call to mind a certain spectacle, under this name, situated on the northern side of the Metropolis, which has charmed all eyes and won all hearts. Even an antiquary need scarcely go to Canterbury, to inspect the Trinity Chapel of the Cathedral, when he sees it so wonderfully brought before him within 400 yards of Portland Place.

† Published in 1600. 8vo. for NL. CB. and TH.; and once of very considerable price. It has dropt from 20 to 2*l.*: owing to its republication, with notes. &c. It is a very inferior collection of our early poetry to *England's Helicon,* published the same year, in the same unassuming form. This latter has been also reprinted, with great care and attention, and with a biographical and critical introduction, in the *British Bibliographer,* vol. iii. and iv.

tender sentiment, too!: for, where is there an able and honourable feeling, which may not be nd delineated in the *Iliad* and *Odyssey ?!* But to iness. There once lived a man—yet is this busi- s? There once (I say) lived a medical gentleman, he name of Douglas, who made a point of collect- every known edition of HORACE. To perfect this ection, he toiled as assiduously as in visiting pa- ts: and yet he wanted many a precious impres- .* If Dr. Douglas have been long *pardoned* for classical mania, what may not any man be for of collecting an HOMERIC LIBRARY? I own, it e among the most rational of all book-manias— the exception of that mentioned in a note, in a ain bibliographical production . . . not necessary to here particularly specified.

Yet, of the early editions of Homer, I will only no- the FIRST of 1488,† printed at Florence in 2 folio

vols. and still worth some sixty guineas, if in a perfect and sound condition. I shall bestride the sixteenth and seventeenth centuries without the mention of a single edition: and come at once to those of *Clarke*, *Ernesti*, and *Heyne*—particularly specified in the subjoined note.* And yet shall the rarest and most

first. Lord Spencer's is, after all, the finest which I have ever seen upon paper; if that, in an *uncut* state, in the Royal Library at Paris, be excepted. Mr. Payne tells me that Earl Mansfield possesses a remarkably fine large copy of it. The copies which I have seen in the collections of Messrs. Grenville, Hibbert, and Drury, are rather *exulting* ones; but, if the ravages of a wicked worm could be overlooked, I should say that the copy in the library of the late John Mordaunt Johnson, Esq. sold by auction by Mr. Evans, in 1817, was among the very finest in the world. It was in the original binding, and had the first two leaves of the Odyssey printed UPON VELLUM. But THE great vellum copy, of the entire work, which was once at Paris, now slumbers on the shelves of St. Marc, at Venice. It is thoroughly beautiful, as those tell me who have been comforted with a sight of it. Mr. Dent possesses the second volume UPON VELLUM—which he obtained in the fortunate purchase of the beautiful library belonging to the late Robert Heathcote, Esq. But the very sight of this lovely volume, torn from its long separated and inconsolable partner, produces a momentary heart-ach. Will a re-union take place? Or is this severed associate lost beyond the possibility of restoration? Who shall deny that a perfect and white copy of this first Homer, UPON VELLUM, is richly worth 500 guineas? But I would not give more than a fifth part of this sum for the membranaceous copy published by Bodoni in 1808, in two thunderingly large folios: see *Tour*, vol. ii. p. 283.

And shall I say nothing of ALDINE VELLUM HOMERS? ! Not a word: although I could write even a "right merie" chapter thereon. "Sunt certi denique fines"—and oaken fences must neither be pulled down, grubbed up, nor jumped over.

* First of Dr. CLARKE's edition in 1729-1740, Gr. et Lat. 4to. 4 volumes. A fine copy is worth 5*l.* 15*s.* 6*d.* The reprints have been innumerable. I have seen a great many copies on LARGE PAPER; but they now droop their heads somewhat in the money market. A

endid of ALL editions be passed over in a sort of seemly silence? Is the ardent "Young Man" to be

rocco coated copy, and they are usually found in this condition, y however be worth 25*l.* The Merly copy produced 22*l.* 12*s.* 6*d.* es it exist, *uncut*, on large paper?* ERNESTI's edition is with a great favourite. It was printed at Leipsic in 1759, in 5 vols. . Gr. and Lat.: and from the authorities adduced in the *Introd. he Classics*, vol. i. p. 386, it ought to be a general favourite. A d copy, in neat calf binding, is worth 3*l.* 13*s.* 6*d.* I paid ano- r guinea to boot, for my own copy, but it is bound in russia, had belonged to the late Lord Glenbervie: affording the fol- ing testimony of the application of its possessor: "*Begun a d perusal* 28 *July*, 1786. *Begun a fourth perusal with Eustathius, Bushy*, 11*th. Aug.* 1792." The choice library of my friend Mr. H. ry furnishes another instance of Homeric application. In the y of Barnes's Homer, possessed by his grandfather, the late Dr. jamin Heath, is the following memorandum—in the hand-writing he Doctor: "*Tertio perlectum hunc librum absolvi. Octob.* 14, 1744, *ra diem* 29 *Julij* 1744, *et* 5 *Febij. sequentes Quindecies Iliada per-* ." There are copies of Ernesti's edit. on thick *writing paper*, some-

kept in Vandal darkness respecting the existence of an impression which goes by the name of the *Grenville Homer*, published in four small quartos, in 1800? And, much more, if he wishes to purchase a LARGE PAPER copy, may he not sit down and make a calculation of its probable cost?* Of *Translations*, I must be wholly silent; for there is no end of them: but let it be permitted me just to say, that the most curious and rare is that published in modern Greek, about two centuries ago.†

For an account of HEYNE's edition, *Lips.* 1802, 8vo. Gr. et Lat. 8 vols. consult the *Introd. to the Classics*, vol. i. p. 389. A copy in good binding is worth 5*l.* It appears to be on *fine*, and on "*finest* paper:" for the former, Mr. Bohn asks 7*l.* for a sewed copy: for the latter, Messrs. Payne and Foss value a copy, in sumptuous morocco binding, at 18*l.* 18*s.* The vignettes in Heyne's edition give it quite a classical air: but, if you wish to be *sober* as well as *sure* in your Homeric purchase, content yourself with the edition of Oxford, 1811, Gr. 5 vols. with the Scholia of Didymus and the index of Seber. It is worth 2*l.* 6*s.* in neat binding

* At the mention of the large paper GRENVILLE HOMER, where is the classical Bibliomaniac who does not sigh at his inability, or want of opportunity, to possess it?—and, in proportion, rejoice extravagantly on its *possession?* A good copy of the small paper, bound in neat calf binding, is worth about 1*l.* 15*s.* The LARGE PAPER was printed only for presents. The last copy of this kind, which was sold at the sale of the late Bishop of London's library, produced the sum of 80*l.*; and whoever will consult the *Ædes Althorp.* vol. i. page 130 will find some peculiarities even in these large paper copies. It seems that *every* possessor of them cannot be equally blest.

† A word or two, before this rare edition is chronicled in these pages. As to foreign translations of Homer, of a comparatively recent period, consult Barbier's *Bibl. d'un Homme de Gout*, vol. i. p. 12. As to our *own*, I should unhesitatingly say, read POPE; but have Cowper at hand for occasional consultation. It may be said of these two distinguished translations, that the learned *talk* of Cowper, but *read* Pope: which may be illustrated by a celebrated Law Lord's

Of course, next to Homer, HESIOD claims immediate ice; although these two venerable poetic Seers y dispute with each other for chronological prece-

distinction between sparkling and still champagne. "Sir, ple praise the *still*, but drink the *lively*." As to Pope's perform-, it is almost beyond all conception as well as of praise: and what Dryden has executed of the first book (see this subject antly discussed in a publication, highly popular in its day, called osborne's *Letters*, of which Melmoth was the author) there can ttle doubt but that, had that version been *completed*, it would been immeasurably behind Pope's in poetical spirit and har-y.

he modern Greek version (of the ILIAD only) alluded to in the , is as follows: premising, that this account of it is taken from volume itself (of excessive rarity) in the library at Chatsworth. ad belonged to the late Bishop of Ely; and as the late Mr. Beloe access to the Bishop's library, I thought it likely it might appear he pages of the *Anecdotes of Literature*, but on tracing *all* the re-nces to Homer (in the index) to their sources, I do not observe it. it may have possibly escaped me. Take it therefore, gentle

dence. I shall refer the reader to the subjoined note* for an account of the earlier editions of this poet, and say no more here about subsequent impressions, than that, those, to which the names of *Grævius, Robinson,* and *Loesner,*† are attached, as Editors have the greater claims to be admitted among his "Library Companions." As the dramatic writers of Greece are introduced under the ensuing department, I shall here only add, to the foregoing poets, the names of Theocritus, Pindar, Anacreon, and Callimachus.

THEOCRITUS claims an early, and should receive a lasting attention; and a great deal of bibliographical mystery is involved in ascertaining the "right points"

λάβε δὴ ταυτὴν τὴν ξώνην
ὅλα γὰρ ἔχει μὲ ταύτην,
ὅτι ἐκεῖνο θέλεις ποίσαι,
οὕτως ἔλεξεν ἡ κύπρις
καὶ γελῶσα εἶσ τὸ γῆθος.
&c. &c.

There are bold and spirited wood-cuts throughout. The Duke's copy is in sound and desirable condition.

* The first printed text of HESIOD is found in the Milan *Theocritus* of 1493, and the Aldine of 1495: (See *Bibl. Spencer.* vol. ii. p. 43.) the former containing the *Opera & Dies,* the latter the *Theogonia.* The first edition of the complete works of Hesiod, is that of Trincavellus, printed at Venice in 1537, 4to. Gr. and containing the Scholia. A copy of this truly valuable, as well as rare, edition is marked by Messrs. Payne and Foss at the reasonable sum of 2*l.* 2*s.*

† Of Grævius, including the labours of Le Clerc, the best edition is considered to be that of Amst. 1701, 8vo. worth about 14*s.*; but I should prefer the *Elzevir* edition of 1667, 8vo. worth about the same sum. Robinson's edition of 1737, 4to. Gr. & Lat. may be obtained for 1*l.* 11*s.* 6*d.*; and Messrs. Payne and Foss mark a "second paper" copy of it, scarce, and neat at 3*l.* 3*s.* But the GREAT GUN—not only of this, but of every other ancient classic—is the large paper of Robinson, of a small *folio form,* of which ten copies onl are said

sundry editions of his works. The text of this in-
esting, and thoroughly characteristic writer, was
st printed at *Milan*, in 1493, and twice in 1495, by
dus:* but the *Scholia* did not appear till about
enty years afterwards, at Rome, under the care of
lliergus; and I must request my "Young Man,"
particular, to snap up a fine copy of this intrinsi-
ly valuable book, in all respects, whenever such a
asure present itself in any particularly tempting
ndition.* Does it exist in a Grolier surtout? As to
tical editions, of a later date, rest contented with
at by *Warton*, or *Valcknaer*, or *Kiessling*.‡

have been struck off, and for which the Duke of Grafton's copy,
last sold, produced the sum of 100*l.* *Loesner's* edition of 1778,
. Gr. & Lat. with the Scholia, is worth 1*l.* 1*s.*: and an excellent
tion it is. See the authorities in the *Introd. to the Classics*, vol. i.
e 368.

* A fine and perfect copy of this very rare Editio Princeps of The-
itus in 1493, is surely worth 42*l.*? Lord Spencer's is a most

Let PINDAR here come in for especial notice and commendation; and if he be difficult to master, let us solace ourselves that he will be found sublime when mastered. Grasp with avidity a fine ample-margined copy of the *Edit. Prin.* 1513, executed in the Aldine office;* and, making a proud display of a tall and Oxford bound copy of the edition of *West and Welsted* of 1697, betake yourself to the copious and critical pages of *Heyne*, for the most thorough and satisfactory understanding of the original text of the poet.†

copy, in russia binding, is marked at 7*l.* 7*s.* VALCKNAER'S edition of 1779, 8vo. may be considered the best of that critic's editions: that of 1781 being only a reprint of it. It is worth 12 or 15*s.* in neat binding—and I recommend it "totis viribus." But KIESSLING'S edition of 1819, Gr. & Lat. with *Scholia*, &c. is undoubtedly the most erudite and elaborate of all the octavo impressions of Theocritus: and Mr. Bohn will supply you with copies in every state and at almost every price—from humble boards to imperial morocco.

* I can never think of this first edition (*without* the Scholia) but my imagination riots (and loves to riot) in the contemplation, as it were, of the *unique* copy of it, ON VELLUM, in the matchless membranaceous Alduses of Spencer House! And well do I call to mind the vehement rapture with which my especial good friend, the Rev. H. Drury, read—and seemed to feel "the inspiring god"—("Deus, ecce Deus") as he read—a few of the verses from one of the Olympic Odes—alternately rejoicing in the splendour of Pindaric imagery and the lustre of Aldine vellum! to be sure, such a volume is deserving of every species of classical and bibliomaniacal enthusiasm. It was the property of the late Count Revickzy: but see *Bibliogr. Decameron*, vol. ii. p. 349. A fine copy on paper is of rare occurrence. Let me just add that the *Scholia* of Pindar were first printed at Rome in 1515, 4to. and that it is the first Greek book published in that city. For a critical account of it, consult Heyne's preface; Edit. Secund. p. 107. Mr. Bohn marks a fine copy of it at 1*l.* 8*s.*

† In most of our old libraries, stand tall, and comely copies of the *Oxford Pindar* of 1697. Messrs. Payne and Foss value a "fine copy, russia, gilt leaves," at 3*l.* 13*s.* 6*d.*; and support that "fine copy" by a much finer one, in good sooth—it being on "LARGE

NACREON will be bought, by the fond enthusiast hat fascinating author, in almost every form and dition: from the editio princeps, by Harry Stephen 554, to the last of the critical editions of Fischer.†

R," with the addition of "EXTREMELY RARE"..but with no subjoined. Will posterity ever be made acquainted with the for which that copy has been, or is to be, disposed of? In eland-square, at Althorp, at Chatsworth, and of course at Buck-am House, a similar gigantic copy may be seen. Respecting ne's edition, you may have copies at all prices. It is worth s. in plain calf; and about 5*l.* 15*s.* 6*d*, on LARGE PAPER, in neat ing. For the critical merits of this edition, consult the *Introd. e Classics*, vol. ii. p. 129-131.

The first edition of Anacreon‡ was published by *Henry Stephen* 554, in a 4to. form; and is by no means a volume of particular city. Yet a fine copy may be worth 2*l.* 12*s.* 6*d.* *Maittaire* gave world a most respectable, as well as critical edition, in that of 5, 4to.; of which only 100 copies were printed, and which was cated to his particular friend Sir Richard Ellys, Bart. with whom oved to disport in bibliographical pleasantries,§ and for whom,

The tribe of little minnow pocket editions is almost like unto that of the fish here brought into the adjective form. For CALLIMACHUS, despair equally of getting possession of the *edit. prin.* executed in capital letters, and of that edited by *Robortellus*, in 1555, 12mo.:* and, shunning the large paper of *Grævius's*

a thorough bred bibliomaniacal sportsman must fly. It is worth 2*l.* 2*s.* in fine condition. But, after all, *Fischer's* edition of 1793, must be the critical Anacreontic tome for ordinary purposes of consultation. A good vellum-bound copy of it is worth 12*s.* 6*d.*

* A succinct and correct account of the editions of Callimachus appeared in the second volume of the *Museum Criticum*, p. 146, &c. from which it should seem that the scarcest, and one of the most intrinsically valuable, is that of *Robortellus*, printed at *Venice* in 1555, 12mo. Of this edition, in particular, an account is given in vol. i. page 227 of the same work; and for the helps which it afforded Dr. Blomfield, in his edition of 1815, see the pages first referred to. The only known copy of it, in this country, is in the library of his Grace the Duke of Devonshire. As to the *Editio Princeps*, in capital letters, I apprehend it to be among the very scarcest—if not *the* scarcest—of all the famous Greek capital letter productions; and the copy of it, which was sold at the sale of the Roxburghe Library, produced

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ractere peregrino, ignoto; et si quis Græcum fuisse conjiciat, minime intellecto; et si quis paulum intelligat, minime utili; nunc præsertim temporis, quo libri ad illam materiam neglectam, imò in ridiculo habitam, spectantes, sint meræ nugæ. Si igitur me audis, pretium, quod postules, divide: aliâ lege me non habebis emptorem. Serò poenitebit, cum liber abjectus in Officinâ putrescet." Bibliopola, qui libri dignitatem non ignorabat, his verbis primum haud permotus, subrisit; meque non serio loqui suspicatus est. Instabam utcunque, et consilio, dixi, meo utere; "huic auro, quod postulas, quantum detrahes? age, et fac videam, quantum sapias." Homo, vix tandem victus, pro nummo semi-aureo, vendidit semi-argenteum; quem tibi remitto. Nescio an risum hoc joculari inter me et bibliopolam dialogo tibi moverim. Iocis missis ad seria transeo . . .

Maittaire goes on to prove, very justly, that the book was printed by Aldus about the year 1495-6. The postscript is as follows:

Vale. Ex Museolo CIↃ.IↃ CCXXXVI. Prid. Cal. Mat. Vides, Vir humanissime, quam familiariter tecum agam: nec sane, nisi scirem nihil humani a te alienum esse, ausim epistolam lituris quam literis pleniorem tuis oculis exposuisse. Facile me haberes excusatum, si intueri posses, quali erga te sim animo; quos affectus in meo pectore excitet tua in me benevolentia.

ression of 1697, (which once made the eye of the sical bibliomaniac sparkle with ecstacy;) seek for edition of *Ernesti* or of *Blomfield*; both to be had comfortable" prices—and both capable of making learned in the lore of a poet, whose merits ought ender him more familiar to the bulk of classical lers.*

um of 60*l.* It exists, as I learn, in some library at Florence, or ome, along with the *Musæus, Anthology, Apollonius Rhodius, Euripides,* in one volume, UPON VELLUM! Immeasurably precious ure:—a very *Valdarfer Boccaccio* in price! Will it ever *insinuate* into this country? More improbable things have happened.

Alas, for the fate of LARGE PAPER copies—in general! although tless with many splendid exceptions. There was a time, when uoyant spirits of Bridges, Mead, Foulkes, and Askew, knew of reater felicity than that of the possession of the *Grævius Calli-us* on large paper;—and 10, 12, 14, 16, and even 18 guineas been given for such a copy. *Now,* it reposes, untouched and ticed, on the shelves of booksellers, for some five or six guineas.

Before I come to speak of that portion of Greek Poetry, which includes the *Dramatists*, it may be as well to give a few words to APOLLONIUS RHODIUS and BION and MOSCHUS; authors, of comparatively little popularity—unless indeed the lover of pastoral poetry choose, as he well may, to contend for some of the sweeter effusions of the two latter Bards.*

I shall conclude the department of Greek Poetry with a brief notice of the three great Dramatists of Greece, not only so well known in this country, but so well and incomparably illustrated by English Critics. Of course, I refer to ÆSCHYLUS, SOPHOCLES,

machus? which, had it been accompanied by a *parallel* Latin text, ("pace dixerim") would, I am persuaded, have been the inmate of the library of every "Young Man" of any pretension to classical reputation. It exists on LARGE PAPER: and why should it not? I had almost forgotten to add, that the Scholia, being considered as spurious, are rejected; and that Ernesti's useful Index, corrected and materially enlarged, is added to the edition.

* These three poets may however receive a slight bibliographical notice in the present place. The Edit. prin. of APOLLONIUS RHODIUS was published in 1496, 4to. Gr. in capital letters. Lord Spencer possesses the beautiful copy of it UPON VELLUM, (from the sale of the Macarthy library) which had formerly belonged to Girardot de Préfond. A similar copy is in the royal Collection, and another in that at Blenheim. A sound and well bound copy, on paper, may be obtained for 6*l.* 6*s.* For critical editions, get that of *Schaefer* of 1810, Lips. Gr. & Lat. two vols. worth about 1*l.* 11*s.* 6*d.* Collectors make boast of a beautiful copy of the Elzevir edition of 1641, 8vo. Gr. & Lat. edited by *Hoelzlinus*; but many make boast of what they never look into. BION and MOSCHUS have been most accurately as well as beautifully published in the *Poetæ Minores Græci*, of which the Rev. Mr. Gaisford, Regius Professor of the Greek language at Oxford, is the Editor. This desirable work is now complete, in 4 octavo volumes, 1815-1820; the two latter volumes having the Scholia on Hesiod and Theocritus: but copies of it on LARGE PAPER, must be hoped for, rather than sought after—as where shall they be found?

EURIPIDES; with which the names of Stanley, ler, Blomfield, Elmsley, and Porson will be con- ted. The subjoined note* may guide the reader choice of a few of the preferable editions.

py on small paper is worth about 2*l.* 2*s.* in bds. May I be per- ed, in illustration of the remark in the text, to call upon the k student to furnish me with an hexameter more thoroughly iptive of the feeling of woe, or even agony of mind, than the wing from the death of Adonis by Bion, and which has *tolled* in ears from boyhood.....

Αἴ, αἴ ταν Κυθέρειαν! Ἀπώλετο καλὸς Ἄδωνις.

Premising that of *Stanley's* Æschylus (1664, Gr. and Lat. folio) e is NO copy on large paper, and that a very fine one may be h 5*l.* 5*s.* I will here only recommend Dr. *Butler's* edition of the *ks of Æschylus*, Gr. et Lat. in four quarto or eight octavo vo- es: *Cantab.* 1809, &c. The 4to. at 8*l.* 8*s.* and the 8vo. at 4*l.* 4*s.* separate plays published by *Dr. Blomfield*, now Bishop of ster, are these: *Prometheus, Persæ, Septem contra Thebas, Aga- non, et Choephori.* They are published at the University Press,

From the poets of Greece, the step is at once natural and easy to those of Rome. And here, at very starting, we are distracted in the choice: with "the embarrassment of wealth"—not only on account of the comparative facility with which these Roman poets may be mastered, but on account of their absolute beauty, variety, and interest. These poets may perhaps be safely divided into two classes. In the first, appear Virgil, Lucretius, Ovid, Juvenal, Persius, Martial, and Horace: in the second, Lucan, Statius, Silius Italicus, Claudian, Cātullus, Tibullus, Propertius, and Valerius Flaccus.

First, then, of the divine VIRGIL; the very Rafaelle of poets of all countries—for so I venture upon prefixing that epithet, which is usually attached to the great painter whose name is here coupled with the Mantuan bard. Of the earlier editions† of Virgil, the

Sophocles, from a MS. in the Laurentian library at Florence: to be published in an octavo form.

Of all the Dramatists of Greece, EURIPIDES, from the variety of publications relating to him in this country, seems to be the general favourite. Procure *Beck's* edition of the *entire* works, published at Leipsic in 1778, 4to. 3 vols. Gr. et Lat. worth about 6*l.* 16*s.* 6*d.* or, in the absence of Beck, be satisfied with *Priestley's* edition, in 10 vols. 8vo. containing all the notes and Scholia upon the author. For separate plays, those published by Porson and Dr. Elmsley will necessarily have the strongest claims on the attention and funds of the Collector. The plays edited by the former are the *Hecuba, Orestes, Phœnissæ,* and *Medea:* the latter has published the *Heraclidæ, Bacchæ,* and *Medea,* which display a rich harvest of classical illustration. The *Medea* of Dr. Elmsley, notwithstanding the acute and felicitous emendations of Porson, is yet a performance which merits the close attention and warm approbation of both critic and student. The *Heraclidæ* of Dr. Elmsley has been noticed in the *Mus. Crit.* vol. i. p. 134. Dr. Monk, the present Dean of Peterborough, published the *Alcestis* and *Hippolytus* in a very beautiful and accurate manner.

† If the bibliographical critic and antiquary be anxious to embark

fficulty will be considerable to procure fine copies of

a sort of Bay of Biscay voyage, respecting the earlier, rarer, and ore precious editions of Virgil, he may consult not fewer than TY-THREE pages, relating to that subject, in the second and sixth lumes of the *Bibl. Spenceriana.** And, again, if he prefer consult- some score pages respecting the same, let him turn to the xlvth. ge of the Index of the Tour—where shall be seen, marshalled in due ay, a varied and tempting list of these desirable objects of research. ere, I shall only place the larger end of the telescope to the eye of young man, so as to reduce these objects within a narrow com- ss. And first, as to the Editio Princeps, supposed to have been nted in 1469 by Sweynheym and Pannartz. The most beautiful ies of this book which I ever saw, are those in the libraries of Earl encer and Ste. Genevieve at Paris: but this latter, although ger than his Lordship's, is defective, inasmuch as it wants the iapeia.† Count Melzi's copy, now in this country, and the pro- ty of Mr. Standish, has also the same deficiency. The copy in the dleian library, wanting four leaves, and otherwise in a very peril- s condition, had belonged to the Duke di Cassano, and was sold ong Lord Spencer's duplicates for 63*l.* But, rarer than this *first* tion from the press of Sweynheym and Pannartz, is the *second*

any before the year 1476, or 1480; and as to the impressions by *Sweynheym and Pannartz*, or by *Mentelin*, or by *Vindelin de Spira*, the "Young Man" must not set his heart too devotedly upon either; for, long will be the period, and incessant will be the difficulties and obstacles, in the accomplishment of such an object. The *Brescia* edition of 1473, in the collection of Earl Spencer, is considered as unique.

But I will break away from the entanglements involved in a discussion of these ancient impressions of the Bard of Mantua, and, scarcely vouchsafing to notice any of the earlier and more brilliant gems executed in the office of *Aldus*,* betake myself only to the recommendation of those thoroughly useful and

Messrs. Payne and Foss in an objectionable state, was placed in the hands of Mr. C. Lewis, and left those same hands in a form and condition as if it had undergone some revivifying and enlarging process. The beauty could scarcely have known itself again: "Miraturque novas frondes et non sua poma." On paper, such a volume, in perfect condition, is worth 100*l.* I had well nigh said 120 guineas. And now, as to *Mentelin's* edition, without date, but supposed to be really the *second* of the Poet. It is a volume of excessive rarity, though doubtless of less rarity than the preceding. The finest copy of it with which I am acquainted (and I have seen six) is that in the splendid library of Mr. George Hibbert; well worth the sum (100*l.*) at which it was acquired. These four editions of Virgil, with the exception of that of *Zarotus* of 1472, of one of a similar date in the types of the Ausonius of 1472, and of the *Brescia* of 1473, are unquestionably the rarest of all those of the "Divine Virgil."

* First, in 1501, secondly, in 1505, and thirdly, in 1514: all of extreme rarity and price. Of the first, I have seen three copies UPON VELLUM: the most beautiful, in the library at Spencer House. The second edition ON VELLUM is of tremendous rarity. It is in the Melzi collection, now belonging to Mr. Standish; but is wanting in Earl Spencer's; where, however, is a most exquisite copy on paper. The LARGE PAPER of 1514 (in the cabinet just mentioned) is much sought after; and may be worth 15*l.* 15*s.* in fine condition.

bstantial editions of the poet, of which *Burman* and *eyne* were the editors: recommending, in the mean ne, an occasionally serviceable impression with the tes of various commentators, or what are called the *riorum* impressions.*

Of LUCRETIUS, you can only *hope* for the first edi- n, printed at *Brescia*, by *Ferandus*.† The *Aldine* arto of 1500 is probably the next in rarity; and for itical editions, obtain possession of that by *Haver- mp*, or *Wakefield*, or *Eichstadt*.‡ OVID defies pos-

* *Burman's* Virgil, 1746, 4to. 4 vols. is worth about 3*l.* in good f binding; and that of Heyne, Lips. 1800. 6 vols. beautifully and endidly got up, about 7*l.* 7*s.* in the same condition. But there are ies on *fine vellum* paper, which bring a few additional guineas, ecially when clothed in morocco attire. As to the *Variorum* edi- n, that of Leyden, 1608, 8vo. 3 vols. is (whether justly, may be estioned) the usual favourite: and I find a copy, in old morocco ding, marked at the reasonable sum of 3*l.* 3*s.* in the catalogue of ssrs. Arch. For a pocket edition, get the true *Elzevir* of 1636—

session, on his *first* appearance, in a perfect form. I repeat it—a PERFECT copy of the *Edit. Prin.* of Ovid, by Azzoguidi, 1471, folio, no where exists: in other words, its existence is unknown.* I will allow both the youthful and the elderly reader to become master of the first *Aldine* of 1502; but in no wise to deceive himself with the glittering and seductive hope of obtaining it UPON VELLUM.† Let him however make

felt at Wakefield's edition 1796, 4to. 3 vols. was in part the cause of the high price of Havercamp's; but the reimpression of Wakefield, by Mr. Duncan of Glasgow, in 4 beautiful octavo volumes, 1813, is in fact the edition which I would recommend to the generality of readers—as containing the collation of the Brescia parent text, from Lord Spencer's copy. It may be had in all bindings, and on both large and small paper. Messrs. Arch mark a copy of the LARGE, "calf, elegant, marble leaves" at 7*l.* 7*s.* The small is worth about 1*l.* 18*s.* in bds. Still I must recommend my young man to give the best part of a sovereign for a well bound copy of *Eichstadt's* edition, Lips. 1801, 8vo.

* In this country, there are copies very *nearly* approaching perfection, in the libraries of the King, Earl Spencer, and the Right Hon. T. Grenville. The Royal Library at Paris has it also in an imperfect state. The only chance of perfecting either copy is, by purchasing *portions* of such as may be found vendible—but where; However the rival edition, of the same date, (1471) by *Sweynheym and Pannartz*, is of very great rarity; and Mr. Grenville could not obtain possession of *his* copy of it (from the sale of the Cassano library, as one of Lord Spencer's duplicates) under the sum of 73*l.* 10*s.* Both these bibliographical gems of classical literature are minutely described in the *Bibl. Spenceriana*, vol. ii. p. 191-200.

† I apprehend that a *perfect* copy of the three volumes of the first Aldine impression of 1502, 12mo. UPON VELLUM, to be of excessively rare occurrence; and indeed know of no other copy than that in the library of Earl Spencer, which is extremely beautiful, and was obtained from the Paris Collection: see no. 210 of the catalogue. The second Aldine impression of 1515, 3 vols. 12mo. is perhaps of superior critical importance; and of *this*, also, Renouard says there are copies upon vellum. I never saw one.

ire of one of the *Variorums*; and if he be particu-
rly attached to the pages of this truly beautiful and
riginal author, and be desirous of becoming master
f all the mythological learning which his pages in-
olve, I entreat him to lose no time in devoting his
ays and his nights to the critical lucubrations con-
ined in the edition of *Peter Burman*, published in
727, 4to. 4 vols.*

There is no author, with the exception of Terence,
f whom the history of the earlier editions involves so
any difficulties and apparent contradictions, as JU-
ENAL; and, with him, let me couple his inseparable
ompanion, PERSIUS. The earliest printed text of the
rmer has been but recently introduced into this coun-
y—in the cabinet of Earl Spencer. It is *that* exe-
uted in the smallest roman type of *Ulric Han*, and
uestionless, although it be without date, before the
ear 1470.† The earliest Juvenal with a date, is that

of 1470. Perhaps the parent text of JUVENAL and PERSIUS, together, is that which issued from the Sorbonne press in the large irregular roman type of *Gering*, *Crantz*, and *Friburger*. Leaving the bibliographical antiquary to disport in the pages of the subjoined work,* I proceed at once to the recommendation of the best critical edition—that of *Ruperti*—published at Leipsic in 1801, in 2 vols. 8vo. premising, that the best *Aldine* impression is of the date of 1501—and the best *Variorum*, that of Amst. 1684, 8vo.†

Ulric Han printed an edition of Juvenal and Persius, (the preceding being only Juvenal apart) in his larger roman type, in a 4to. form, which is of excessive rarity,‡ and will be found described in the *Bibl. Spencer*. vol. ii. p. 117-219. Whether *originally* these editions were published at the same time, I will not take upon me to determine.

* *Bibl. Spencer*. vol. ii. page 115-127: 219-225. A fac-simile of Gering's type is given at p. 221: and I should imagine that the edition from which it was taken could not have issued *later* than the year 1470. All the Classics, published in the *first* Gering letter, are of great rarity; and extremely difficult to procure in sound condition. But, as above observed, the early impressions of Juvenal and Persius involve *cruces* of discussion, which torture the patience of the most diligent, and daunt the courage of the most intrepid.

† By all means catch firm hold of *Ruperti's* edition, 1801, 8vo. 2 vols.—especially as it is obtainable at the small cost of a couple of sovereigns, even in comely attire. The fine or *thick paper* will cause the purse to bleed more copiously—but it is joyous to see it, along with the Horace by Mitscherlich, and the Propertius by Kinœul, in the same condition, lining the visto-cabinet of MENALCAS— from whence, at a distance of some twenty-three miles, are seen the undulating hills in the neighbourhood of Hurley Bottom, melting into the horizon. Of the first *Aldine* edition of 1501, Lord Spencer possesses a beautiful copy UPON VELLUM; and he recently had the option of a copy of it upon paper, *uncut!* That paper copy, bound by

‡ A copy of it was sold for 24*l.* 13*s.* 6*d.* at the sale of Lord Spencer's duplicates, from the Cassano Library.

Of MARTIAL, the bibliographical account must be
y brief. The earlier impressions are all exceed-
ly rare; and whether any of the dateless ones were
blished before the year 1471—when appeared that
Ferrara—must be left to future decision.* *Aldus*
ens the sixteenth century with his pretty duodecimo
ne of 1501: and Scriverius the seventeenth, with
desiderated volume of 1619; and as to future im-
essions, do almost as you will; but the *Variorum*
tion of 1670, and that of *Smids* of 1701, each in
o. will not be easily obtained, in fine condition, un-
r the sum of a sovereign.†

Delightful HORACE!—how shall I describe thy
ried beauties, thy universal popularity, and yet, of

Lewis, yet still unshorn, now reposes in a cabinet within five miles
y walk of that of Menalcas. Why will not Mr. Bohn, in the
session of so many copies of the best *Variorum* of 1684, let us
e *one* of these copies below the sum of 18*s.*?—And see, what a
g it is to be "*tall*!"—as thus: "very fine and TALL copy in

far more difficult execution, the countless editions of thy Poems! I will not hesitate an instant in urging even the "oldest" of my readers, if he feel any glow of bibliomaniacal enthusiam lingering in the usually torpid current of his veins, to let slip no opportunity of enriching his cabinet with a choice copy of the *parent* text of this Prince of lyrical Roman poets. 'Tis of small dimensions, and will slide easily into an inner coat pocket of six inches aperture.* And yet, there *is* an edition of the bard, although published full four years later, which is of infinitely greater rarity: yea, perfectly UNFINDABLE—except . . . . in that choicest of all classical cabinets, which will not require a very shrewd guess to discover. This is of the date of

* It is singular enough, not only that all the books of the same printer by whom the FIRST HORACE was executed, should be exceedingly rare, and that the name of the printer has never been correctly ascertained (unless it be *Clement the Benedictin)* but that, of the editio princeps of Horace, there should, at this moment, be scarcely fewer than *six* copies in our own country!—while the Royal Library of Paris has long been destitute of that most essential acquisition. Let Mr. Van Praet only send over a commission worthy of "royalty," and he cannot fail to become the purchaser (for his royal master) of the copy speedily to be sold in the library of the late Sir M. M. Sykes, Bart. *That* copy was once the property of Earl Spencer, and ceded in exchange. The Duke di Cassano's copy produced the sum of 49*l.* 7*s.*: but I should say that a copy of first-rate condition was worth sixty guineas. Nota bene: the idea of the pocket of "six inches aperture," (above mentioned) was taken from a pocket of the same dimensions, which usually belonged to the coats of the late lamented Mr. James Boswell. That worthy Roxburgher, and Shakspeare enthusiast, used to boast of the Brobdignagian dimensions of his inner coat pockets—and I have seen him *slide* quartos, of a tolerably ample breadth, into them, with a facility, as if the book had been printed for the pocket! Would that the Owner of both pocket and book were "amongst us again"? ! . . . "Multis ille bonis" . . . but peace to his Spirit!

4, and was printed by *Arnoldus de Bruxella* at les.*

go at once to critical editions; not without tanta- ng the book-enthusiast with the hope of getting a *Aldus* UPON VELLUM. Rest satisfied, in regard ubsequent editions, with a good copy of the la- rs of *Bentley*, *Gesner*, or *Mitscherlich*; although n aware that many desperate efforts will be made an *Elzevir* or *Variorum*, including the labours of *d.* But methinks I hear the devoted collector of race say, "may I not feast upon *Pine ? !*†"

A true and particular account of this UNIQUE treasure will be d at page 55 of the Catalogue of the Cassano Library. I will only add, that, singularly enough, Lord Spencer possesses a *ue* impression of both Virgil and Horace: namely, the Brescia of (see *Bibl. Spencer.* vol. ii. p. 472) of the former, and this les impression of 1474 of the latter.

It is high time to bring to a more intelligible level all the names,

"I have now dispatched the *first* class of the Roman Poets; and yet, in commencing the second class, I know not whether my conscience ought not to reproach me for opening it with LUCAN, who may be thought worthy of a more exalted collocation. As to the editions of his works, I am bound to mention the *princeps* of 1469; not however so rare as the dateless folio, printed in the character of the first Horace.* If you have *Oudendorp's*, or *Burman's* edition, each

The best edition of *Gesner's* Horace, is that printed at Glasgow, 1794, 8vo.—again and again committed to press. Of all the editors of Horace, few were more judicious and happy than GESNER; but the help of *Zeunius* in the Leipsic edition of 1788—incorporated in that of Glasgow—proved indeed a most admirable as well as acceptable acquisition to the readers of this exquisite poet. *Pine* must be *dispatched* before Mitscherlich. How many lovely copies of this lovely book—(Lond. 1733, 8vo. 2 vols.) studded with brilliant vignettes, or engravings from the antique—and of which both text and ornament are executed upon copper—have I handled!..and, generally, in old morocco bindings, with the edges of the leaves as resplendently gilded as the rising sun? I forbear to enumerate them—but I have seen a very *towering* copy of this description sell for 6*l.* 6*s.* And why not? Last, and infinitely greatest, in the modern corps of Horatian critics, is MITSCHERLICH.* Buy his edition, published at Leipsic in 1800, 8vo. 2 vols., and worth about a sovereign a volume in handsome binding. 'Twill furnish you with delectable annotation. There are copies (common enough) on stout vellum paper: worth 3*l.* 3*s.* in russia.

* The last of the works printed by the immortal fraternity of SWEYNHEYM and PANNARTZ, in the year 1469, was the Lucan above mentioned. A fine and large copy of it will be always worth 31*l.* 10*s.* Why this book should have been sold for 25*l.*, and the dateless folio, in the types of the Horace, for 2*l.* 2*s.* (bad as might have been the copy!) is beyond all my powers of divination. Doubtless that folio, fully described in the *Bibl. Spencer.* vol. ii. p. 139, is much the scarcer book.

* His edition contains the *Odes* only.

uarto—the former of the date of 1728, and the er of 1740—it may suffice for a knowledge of the ical labours bestowed on the poet. There are se however, who make something of a "*pet*" of Strawberry Hill quarto of 1760; and so let it pass he muster-roll of the editions of Lucan.*

TATIUS is a more varied, but not perhaps a more ular author. I will have nothing to do with the ier editions of his works, in detached parts,† but

I take the editions by *Oudendorp* and *Burman* to be worth y much the same: from 1*l.* 16*s.* to 2*l.* 10*s.* each, according to tion and binding. We have again the "prize vellum" of Mr. attached to a copy of Burman's edition, marked at 2*l.* And let me notice the best *Variorum* of 1658, 8vo. of which ele- y printed book a fine copy may be worth 15*s.*: but there are , who raise, upon the shoulders of it, the reprint of 1689—and it at a more advanced price. Why (may I ask) has the French irian Bibliographer omitted both editions? The *Strawberry*

recommend the wonderfully stuffed quarto volumes, which contain the critical labours of *Barthius* upon this author, and which were published in 1664. 4to.: and, as I know the *Variorum* of 1671 to be a great favourite, let it e'en have a place upon the shelf of the young Man—but at a price, not exceeding 18*s*. "of good and lawful money of Great Britain." Before I come to speak of Silius Italicus, or Claudian, I am most anxious that the same "Young Man" should peruse, as I am sure he will do with pleasure and profit, the pages of Dr. Coplestone's *Prælectiones Academicæ*, 1813, 8vo., in which many of the beauties of these poets are brought forward with the most felicitous effect; and now and then (by such means) we alight upon imagery, and upon diction, which equally charm by its splendour and its harmony.

Of SILIUS ITALICUS, I am rather anxious that the first edition—whether by *Sweynheym and Pannartz*, or by *Laver*—each in 1471—should be sedulously

"to kill," in a short time, if he be anxious to secure the respectable folio of Octavianus Scotus—probably for 5*l*. 5*s*.: but, in that case, I must bargain for a morocco coating to it.

Of critical editions, that by BARTHIUS is eminently, and in all respects, the best: and, what is most consoling, it may be obtained in three or four volumes, 4to. for about three guineas. It is a mine of inexhaustible erudition. But for separate portions of Statius, nothing can be better edited than the *Silvæ*, by MARKLAND, in 1728, 4to. A good copy of this volume may be obtained for 1*l*. 1*s*. As to the *Variorum* of 1671, such are the mad feelings afloat about it, that, in spite of being "wormed in the margin" Messrs. Payne and Foss mark a copy at 1*l*. 11*s*. 6*d*.: and "fine, in vellum," at 1*l*. 16*s*. I have a distinct remembrance of this "fine, vellum" Statius, lying upon its fore edge—back uppermost—in the splendid and well-nigh interminable row of "*Vellum Variorums*" which hath recently dovetailed the floor of the "magasin" of Messrs. Payne and Foss.

ght after and resolutely contended for—especially latter; if it be (which is of most uncommon occurce) in *sound* and *spacious* condition.* In regard critical editions, seize upon that of *Drakenborch*, 17, 4to. or *Ruperti*, 1795, 8vo. 2 vols.; and if you siderate smaller tomes, look sharply out for the odecimo of 1792, 2 vols. published by the late Mr. ulder of Bond-street.†

The *editio princeps* of the Works of CLAUDIAN peared in 1482, at Vicenza, from the press of Jacos Dusensis—a scarce printer. A fine copy of this re and estimable volume may be worth from 12 to l. according to condition. The *Rape of Proserpine* s published probably eight or ten years earlier, m the press of *Ketelaer* and *De Leempt*.‡ For

* It is certainly somewhat deserving of remark, that, among all the ks of ancient Classics printed by Sweynheim and Pannartz, UPON

critical impressions, possess that by *Gesner*, (1759, 8vo. 2 vols.) or by *Burman*, 1760, 4to. And yet, if a small edition be sought after, procure the *Elzevir* of 1650, 12mo; and especially the fine and larger-sized copies. With this, may be joined the best *Variorum* of 1665, 8vo. containing the enlarged notes of *Heinsius:* and of which a fine copy will with difficulty be procured under the sum of 1*l.* 11*s.* 6*d.**

Proceed we to the notice of a more popular volume than either of the preceding—namely, that which contains the united labours of CATULLUS, TIBULLUS and PROPERTIUS; sweet and fascinating poets—but not to be indiscriminately perused or recommended: their tenderness frequently melting into warmth, and their warmth as frequently bordering upon voluptuousness. The earlier and more precious editions

sical books, by Ketelaer and De Leempt, are of great rarity: but I suspect them to be generally reprints of Roman or Venetian editions. I could have said much, while upon the editions of Ovid, of an impression of the *De Arte Amatoria,* printed by these gothic-lettered artists—and preserved in the Public Library at Cambridge; but that must be reserved for the forthcoming edition of the "Introduction to the Classics."

* First of *Gesner's* edition. It is reasonable enough; and may be obtained in good condition for 14 or 16*s.* Messrs. Payne and Foss mark it in russia at 1*l.* 7*s.* Secondly, for *Burman's;*—and here comes Mr. Bohn, with his tempting "prize vellum," to coax us into the purchase of a copy in this condition for 2*l.* 2*s.* Be it so. But this admirable edition is to be had on LARGE PAPER, for about double the sum—in a morocco coating. For the Elzevir of 1650, consult the *Essai, &c. sur les éditions des Elzévirs,* p. 88. Mr. Bohn is again tempting in his display of Elzevir Claudians. He has a fine vellum copy of it at 16*s.*: a "maroon-coloured morocco" copy (what is maroon-coloured?) at the same price: and a fine tall copy in olive-coloured morocco (which every body understands) at 1*l.* 1*s.* Messrs. Payne and Foss display two choice copies of the *Variorum* of 1665: of which the finest, in morocco, gilt leaves, is marked at 2*l.* 5*s.*

e noticed below.* The best critical ones are those blished by the *Volpi* at Padua in 1737-57, 4to. in vols.: books, as attractive from exterior splendour, they are admirable from interior worth. For sepa- e editions of TIBULLUS, that of *Heyne*, 1777, 8vo. printed in 1798, is infinitely the best.†

The editio princeps of the united works of *Catullus, Tibullus Propertius,* including the *Silvæ* of *Statius,* was published in 2, in a small folio, of which Vindelin de Spira was undoubtedly printer. It is a volume, as before observed "of most excessive ty"—especially in large and fine condition throughout. Earl ncer was glad to purchase an excellent copy of it, at the sale of duplicates of the Duke of Devonshire's library, for 40*l.*: his own y of it, from the Reviczky collection, being in a comparatively rior condition. Mr. Grenville possesses the finest copy which I saw of the Catullus and Tibullus, alone—from the duplicates of Public Library at Strasbourg. In the Cracherode Collection e is a copy of it (and I believe the only one known) UPON VEL- ; but it is far indeed from being a *very* covetable volume. A

And here with a brief notice of VALERIUS FLACCUS,* I bid adieu to Latin poetry: hard-hearted or capricious as it may seem, to pass over the names of *Manilius* and others. But these pages are becoming

delicately ruled with red lines, in red morocco binding. Ernesti (*Fabric. Bibl. Lat.* vol. i. page 93) is minute in the mention of the Commentators whose labours are to be found here. In ordinary condition, this volume is worth 1*l.* 1*s.* Before I speak of Heyne's edition of *Tibullus*, let me notice a very rare and early impression of that poet, separately published, in a 4to. form, having twenty-seven or twenty-eight lines in the fuller pages—without numerals, signatures, or catchwords, and containing thirty-six leaves in the whole. The & is frequently put at the end of a verse, as *ten&, hab&*. The capitals are thin and tall. A copy of this rare, and probably undescribed edition, is in the collection of Mr. Standish—formerly belonging to Count Melzi. As to *critical* editions, hug with unceasing fondness that of *Heyne*—above mentioned—and obtainable for some dozen shillings. But if you sigh for a *recherché* set of these popular writers, strive to possess a *thick paper* copy of them, uniting the editorial labours of *Doering*, *Heyne*, and *Kuinoel*, (the latter, for Propertius) published in 1798-1805, 8vo. 4 vols.:—in ordinary condition for 3*l.* 13*s.* 6*d.*—in the condition before mentioned, for—perhaps 12 or 14 sovereigns!

* The *Editio Princeps* of this Author was put forth by *Rugerius* and *Bertochus* in 1474, folio; and in fine condition is a rare book. A copy of this kind, from the Cassano Collection, produced the sum of 25*l.* 10*s.* The best critical editions are those by *Burman* and *Harles*; the former, in 1724, 4to. is worth 2*l.*—if it be in Mr. Bohn's "prize vellum:" the latter, in 1781, 8vo. is worth 16 or 18*s.* in ordinary binding. Of MANILIUS, I would however willingly say a little word. It so happens that the same printers, who first published the preceding authors, were also the publishers of Manilius, and in the same year. See the *Bibl. Spencer.* vol. ii. p. 162-6: but, from a recent consideration of the subject, I incline to the belief that the *Nuremberg* dateless edition in 4to. is the EDIT. PRIN. of this author. Either impression, in fine condition, is worth 18*l.* 18*s.* For a critical edition of Manilius, you cannot be satisfied with any thing short of that of *Bentley*, 1739, quarto, worth about 1*l.* 1*s.* in good condition and binding.

rowded and extended to excess—and what is to ecome of our BELOVED ENGLISH POETRY? Yet a ttle patience—for as Æschylus, Sophocles, and Euriides have brought up the rear of Greek Poetry, why hould not the dramatists PLAUTUS and TERENCE ring up that of the Roman poetry? The *editio princeps* of Plautus is that of 1472, printed by Vindelin de pira; the best editions, are those of the *Dauphin*, *Gronovius*, and *Ernesti*. See the subjoined note.* Of Terence the parent text is that of *Mentelin*, without date. The best editions, are those of *Westerhovius*, *Bentley* and *Zeunius*: while the *Variorum* of 686, and a fine copy of *Sandby's* classically embellished edition may with equal propriety find its way nto the cabinet of the tasteful. The subjoined note ffords some idea of the prices of these respective editions.†

it is to render the set of early Terences complete, it is not so rare as the second impression by *Gering*; of which the only known copy in this country is in the library of Earl Spencer. They have it not at Paris. I may add that, with the exception of the early editions of Terence in the library of Count D'Elci at Florence, the collection of them by Lord Spencer is unrivalled. Perhaps not *one* of the ancient Classics involve so many *Cruces* of bibliographical discussion. For the best critical editions, a fine copy of *Westerhovius's*, 1726, 4to. two vols. is worth 3*l.* 3*s.*: of *Bentley's*, 1727, 4to. 1*l.* 10*s.*; of *Zeunius*, 1774, 8vo. 2 vols. 1*l.* 5*s.*; of the *Variorum* of 1686, 1*l.* 1*s.*: and of *Sandby*, 1751, 8vo. in fine condition, 1*l.* 1*s.*

ENGLISH POETRY.

"BELOVED" indeed is the Poetry of our OWN OUNTRY, to thorough-bred and thoroughly patriotic ibliomaniacs:—and, at no period, perhaps, has a ore enthusiastic attachment been shewn towards it an AT PRESENT. I will not presume indeed to say, at such prices have been *recently* given, as were ven twelve years ago for the poetical rarities from e **Roxburghe Library**;* and, what is bolder to ad-

* This may be true enough: but it is scarcely four years since the rary of JAMES BINDLEY, Esq.—the LEONTES of the *Bibliographical ecameron*—was disposed of; and, as a whetter of the appetite, or, any rate, as a piquante bonne bouche. I subjoin a few poetical rities and whimsicalities, to prove that the SPIRIT is at least far

vance, such prices ought NOT to be given—for merely rare, out of the way, and uninteresting productions.

		£.	s.	d.
1193	Crompton's Pierides or the Muses Mount, *portrait*, 1658, 8vo.	12	15	0
1767	Davison's Poetical Rapsodie, *third edition*, VERY RARE, 1611, 8vo.	6	16	6
1776	John Davis and C. Marlow's Epigrams and Elegies, *very scarce, printed at Middleborugh*, 8vo.	8	18	6
1838	Copley's Fig for Fortune, a Poem, VERY RARE, 1596, 4to.	7	17	6
2198	Roger Cotton's Armor of Proofe, brought from the Tower of David to fight against the Spannyardes, a poem, RARE, 1596, 4to.	10	10	0
2199	——————— Spirituall Song, or Historicall Discourse from the commencement of the world until this time, *a very scarce poem*, 1596, 4to.	8	5	0
2203	Chute's Beawtie Dishonoured, written under the title of Shore's Wife, a poem, 1593, 4to.	34	13	0

PART II.

450	J. Heath's Two Centuries of Epigrammes, RARE, 1610, 8vo.	9	9	0
478	Herbert's Dick and Robin, with Songs, 1641, and other old tracts, 8vo.	10	5	0
485	Harmony of the Muses, a collection of Poems, *very scarce*, 1654, 8vo.	10	0	0
535	Patrick Hannay's Nightingale, Sheretine's Happy Husband, and other Poems, *frontispiece, including the rare portrait of the Author, and a portrait of Anne of Denmark, by Crispin de Pass, inserted*, EXTREMELY RARE, 1622, 8vo.*	35	14	0
561	DOLARNY'S PRIMEROSE, or the Passionate Hermit, wherein is expressed the lively Passions of Zeal and Love, a Poem, EXTREMELY RARE, 1606, 4to.	26	10	0
969	Jordan's Jewels of Ingenuity set in a Coronet of Poetry, 8vo.	10	15	0

* This identical copy was purchased by Sir M. M. Sykes, and was sold at the sale of Sir Mark's library in 1824, for 42*l*. The Rev. Mr. Rice was, I believe, the purchaser.

nd here—before I come to the bibliographical notice f our legitimate standard poets—from CHAUCER to

		£.	s.	d.
70	Jordan's Claraphil and Clarinda in a Forest of Fancies, Poems, 8vo.	4	7	0
71	Joseph's Royal Arbor of Loyal Poesie, 3 *leaves Manuscript*, 8vo.	2	17	0
88	Johnsoni Schediasmata Poetica, *scarce*. This volume contains Epigrams on Gamaliel Ratsey* (mentioned by Ben Jonson,) on Jane Shore, &c. *Lond.* 1615, 8vo.	10	0	0
05	Kendall's Flowers of Epigrammes, one leaf in the Middle MS. *very scarce*, 1577, 8vo.	16	0	0
75	Pleasaunt Historie of Lazarillo de Tormes, RARE. Steevens's copy, who has written in it that he *never saw another*, 1586, 8vo.	14	0	0
91	The *True effigies* of our most illustrious Soveraigne King Charles, Queene Mary, and the rest of the Royall Progenie, with their genealogies *expressed in prose and Verse. Portraits by Hollar, Vaughan, &c. A volume of extraordinary* RARITY, 1641, 4to.	30	9	0
97	Lovelace's Lucasta, *with the scarce portrait of the*			

COWPER—be it permitted me say, that, however some of my best friends, (including several of the

		£.	s.	d.
1869	Hunnis's Hyve Full of Hunnye, contayning the First Booke of Moses called Genesis turned into English Meetre. EXCESSIVELY, RARE, *imprinted by Marsh*, 1578, 4to.	18	18	0
1875	Hic Mulier, a Medicine to cure the Masculine Feminines, *frontispiece.*—Muld Sacke or Apology of Hic Mulier, *frontispiece*, 1620. Hæc Vir, or the Womanish Man, *frontispiece*, 4to. . .	21	0	0
2018	Newman's Pleasures Vision with Deserts Complaint, with a dialogue of a Woman's Properties. These poems are EXTREMELY RARE, 1619, 8vo. . .	21	10	6
2073	Stephen Hawes Historie of Graunde Amoure and la belle Pucelle called the Pastime of Pleasure, a poem, the first five leaves supplied by Manuscript, EXCESSIVELY RARE, imprinted *by Waylande*, 1554.	40	19	0
2074	——————— Boke called the Temple of Glasse, a poem, EXTREMELY RARE, *imprinted by Berthelet*, 4to.	46	4	0
2294	Jo. Jonson's Academy of Love, *frontispiece, by Hollar*, 1641, 4to. . , .	15	0	0
2337	Knave of Clubs, a poem by Rowland, 1611. More Knaves yet, the Knaves or Spades and Diamonds, a poem by Rowlands. Knave of Hearts, 1612, 4to. *** *Each of these tracts is very scarce, and they are very rarely indeed found together* . .	35	3	6
2515	Lawrence's Arnalte and Lucenda, or the Melancholy Knight, a poem, very scarce, 1639, 4to.	16	16	0

Since the death of Mr. Bindley, the most distinguished library disposed of by public auction—(with the exception of that of Mr. Perry) was that of the late GEORGE NASSAU, Esq.; the produce amounting, in the whole, to the sum of 8500*l.* English History, Topography, and *Poetry*, were the more conspicuous features of this Collection; and it was marvellous to behold, how, during its dispersion, Mr. Thorpe, the renowned book-purchasing bibliopolist, "flamed in the van, or hung upon the rear—" how he alarmed the timid, goaded on the resolute, trampled to dust the feeble, and scattered far and wide the desultory and doubtful. Scarcely a rare or choice volume, but what was transfixed with his spear. The young looked on with amaze-

lackest lettered Members of the **Roxburghe Club**) ay rise up in array against me—

. . . . . and, fierce with grasped arms,
Clash on their sounding shields the din of war,

t the temerity of the assertion—yet I will be bold to firm, that there is a class of old English Poetry ntirely worthless in itself and its results.

As thus:—who shall defend the *Castell of Labour?* e *Prophecy of Merlin? Apollyn of Tyre? Myrrour f the Church? Lover and a Jay? Spectacle of a over? Complaint of a Lover's Life? The Dolorous over? Conaissance d'Amour?*—yea, even the *Four eaves of Trewe Love?*—with their precious concomi- nts, *Too soon Married? Too late Married?* and

ent, and the old contemplated with dread. And see the fruits, the oil, arising from all this havoc and discomfiture! In the Second rt of his Catalogue, 1824, at pp. 71, 72, 132, we have elaborate ticles, from this very Collection, entitled "CURIOUS AND SCARCE

*Evil Married?!!** What is there of tender sentiment,

* A little patience, and we will encounter and master the above formidable cohort of black-letter troops. Informing the reader that I gather my weapons from the armoury afforded in the second volume of the recent edition of our *Typographical Antiquities*, I proceed to the attack of the *Castell of Labour*, printed by Wynkyn de Worde in 1506, 4to. and of which only one copy (I believe) is known; and that is in the public library at Cambridge. The beginning is appallingly dull:

> Ye mortall People that desyre to obtayne
> Eternall blysse by your Labour dylygent
> With mortall Ryches subdue you to payne
> To rede this Treatise to the ryght Entent.
> &c. &c. &c.

And yet, were another copy to turn up, I know that CLEARCHUS would give a commission of 35 guineas to possess it, "Man never IS, but always TO BE blest." The *Prophecye of Merlin*, printed by the same printer in 1510, 4to. is of a more redeeming cast of character; and I cheerfully refer my "young man" to the pages of the *Censura Litteraria*, (vol. v. p. 248) for an interesting account of it by Mr. Parke. For *Kynge Apollyn of Thyre*, 1510, 4to. I must content myself with a reference to Warton, vol. ii. p. 31. If any man could extract light from darkness ("ex fumo dare lucem") it was Warton. The copy of it in the Roxburghe Collection was sold for 105*l.* For the *Myrrour of the Churche*, 1521, 4to. fain would I speak something in commendation! but peruse what is said hereon, in vol. ii. p. 248, of the work above referred to, and declare if it be possible to say any thing in commendation. It is doubtless, however, a most rare volume: so much so, that at this moment I am not able to mention the possessor of a copy.

A word now for the AMATORY morceaux above specified. The *Contraverse betwene a Lover and a Jaye*, is, like all the other amatory effusions about to be mentioned, (unless otherwise expressed) *without date*; and I ought to be the *last* to disparage it, since it was reprinted by me for the Roxburghe Club. The opening of it is pretty.

> In an arbere
> Late as I were
> The foules to here
> Was myn entente
>
> Syngynge in fere
> With notes clere
> They made good chere
> On bowes bente.

The copy of it in the Roxburghe library, now in that of the Duke

agoons, or by his *four* regiments of light cavalry, etend to tell me, or the publie, that he ever caught e inspiring glow, or emotion, from the perusal of lf a dozen lines (I had well nigh said half a dozen ges) of these exquisitely rare volumes of sooty com-exion.

On the other hand, far be it from me to raise a bellious voice against *other* volumes, of similar rity and complexion, of which the titles of a few only ed be mentioned:—As thus—The *Nigromansir Skelton, Parliament of Divels, Temple of Glass, astle of Pleasure, Treatise of a Gallant, Titus and esyppus.** Against *these*, neither my voice nor hands

etry, printed by our early typographical wights, (the *Coplands* in e number) "FOR and AGAINST" the fair sex, in the collection of the me distinguished Collector. And what "a bold stroke" was a-ieved in the acquisition of it! Inconceivable are the comforts and nveniences of packet boats and mail coaches.

shall ever be raised: and much less against *A Mery Gest of Robin Hood, Hycke Scorner, Cross me Spede,*

cimos in the extraordinary library of Ham House, on the banks of the Thames; of which, more anon. And yet, where is the happiest of mortals, who possesses Skelton's *Garland or Chapelet of Laurel,* printed by R. Fakes in 1523, 4to. now in the Royal Library?* The opening of the *Parliament of Deuylles,* printed by Wynkyn de Worde in 1509, 4to. is shuddering:

> As Mary was grette with Gabryell
> And had conceyued and borne a Chylde
> All the Deuylles of the Erthe, of the Ayre and of Hell
> Helde theyr Parlyament of that Mayde mylde.

See the *Typog. Antiq.* vol. ii. p. 143; which account is taken from the only known copy of the work in the public library at Cambridge. A copy of this work, without date, and printed by *Richard Fakes,* (wholly undescribed) is in the extraordinary library at Ham House. It is in 4to., printed on eight leaves, on signatures A. B. C. There is a tremendous group of devils, behind a portcullis, or some iron bars above the commencement of the first page of the text: and this marvellous treasure is bound up with a book of scarcely less rarity and price, entitled *The boke of Hawkynge, Huntynge, and Fysshynge,* printed without date by *W. de Worde.* What will Mr. Haslewood say to all this? Do I hear him giving orders to "saddle white Surrey for the *road* to-morrow?!

The *Temple of Glass* was first printed by *Caxton* in 4to. containing 33 leaves. It is among Bishop More's books in the public library at Cambridge. It was reprinted by *Wynkyn de Worde,* and afterwards by *Thomas Berthelet.* A copy of the original was never, to my knowledge, submitted for sale: and no other copy than that just mentioned is known.† Wynkyn de Worde's reprint was sold for

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* See the *Typog. Antiq.* vol. iii. p. 357, and the *British Bibliographer,* vol. iv. p. 389. I believe no other copy is known; and yet I heard it once asserted that it existed UPON VELLUM in Tom Martin's (of Palgrave) Library. If so, it never came to the hammer.

† This poem must not be confounded with another (supposed) poem called the *Temple of Bras:* which, in fact has no existence under such title. On the 17th. leaf of Caxton's impression of the *Parliament of Birds,* we read thus:

Explicit the temple of bras

fe of St. Werberg, Cock Lorels Bote, Syr Degore, John Splinters Testament ! ! ! And, as for auncient

. 7s. at the sale of the Roxburghe Library. Of Berthelet's the y copy I know is that in the Bodleian Library. LYDGATE was author of this piece of poetry. Does that say much for its *live-ss ?** See Warton, vol. ii. p. 211. The *Castle of Pleasure* is ong the tip-top rarities of Wynkyn de Worde's press. The account it in the *Typog. Antiq.* vol. ii. p. 371, was taken from the copy in Roxburghe collection, which copy was purchased by Sir Mark Sykes for 65*l.* but produced only half that sum at the Sale of Sir rk's library. The title of this rare piece of poetry exhibits a wood of a man, a woman, and a castle :—with a label on which we d DESIRE, BEAUTE, PLEASURE. The argument is this. "The nveyance of a Dream, how desire went to the Castle of Pleasure, erein was the garden of Affection, inhabited by Beauty, to whom amorously expressed his love; upon the which supplication rose at strife, disputation, and argument between Pity and Disdain." e specimen selected, in the work just referred to, is doubtless ery pleasing." The two last verses of the first Eclogue of Virgil thus prettily converted into our mother tongue.

Xmas Carols—from the earliest productions of the press of Wynkyn de Worde, down to the latest of

Such a performance is worthy of the critical investigation of the poetical antiquary.

As for the *Treatise made of a Galaunt,* Mr. Haslewood (with his usual *gallantry* of research) was the fortunate finder of this amatory morceau. It is printed by Wynkyn de Worde; and "was found pasted within the fly leaf, on the oak board binding, of an imperfect volume of Pynson's Statutes, and purchased from the Nash-Court Collection." Another proof this—if another were wanting—of the importance of looking narrowly into the fly leaves, and old paper wadding, of ancient books in board bindings.. A pretty copious extract from this UNIQUE poetical treasure is given in the *Censura Literaria,* vol. v. p. 37-41; from which I select two stanzas, descriptive of the dresses of the English, upwards of three centuries ago—which are sufficient to bear out Master Andrew Borde's account of the variableness of our fashions about that period.*

Beholde the rolled hodes stuffed with flockes,
The newe broched doublettes open at the brestes,
Stuffed with pectoll of their loves smockes,
Theyr gownes and theyr cotes shredde all in lystes,
So many capes as now be, and so few good prestes.
I can not reken halfe the route of theyr marde gere:
Englond may wayle that euer it came here.

These GALAUNTES use also full abhomynable,
Theyr typpettes be wrythen lyke to a chayne,
And they go haltred in them as hors in the stable:
It is a peryllous pronostycacyon certayne;
For synfull soules shall be bounde in payne.
Hande and fote in perpetuall fyre:
They shall curse the tyme that euer it came here.

But one more rarity to be incorporated into this note—already distended to a most unwieldy size—and that is, *The History of Tytus and Gesyppus, translated out of latyn into englyshe, by* WILLYAM WALTER, &c.: printed by Wynkyn de Worde, without date, 4to. See some curious extracts, from the Roxburghe copy of it, in the *Typ. Antiq.* vol. ii, p. 338. This copy was purchased by the Duke of

* The often quoted stanza from Borde will be found in the *Typ. Antiq.* vol iii. page 159.

ose of Richard Kele—may they be for ever embalmed ebony or beef-wood cabinets. May they ever afford nocent recreation to the young, and substantial ace to the old. I war not with such delectable zarrerie from our earlier presses.*

vonshire, at the sale of the Roxburghe Library, for 36*l.* And so e has the lapse of time deteriorated its pecuniary value, that the rint of it, by *Hacket*, in 1560, 8vo. produced the sum of 24*l.* . 6*d.* at the sale of Mr. Bindley's library. Thus have I travelled ough a varied tract of country of the EARLY BRITISH MUSE: h briars, thistles, and dock weed, on the one side of me—and vthorn bushes, the dog-rose, and wild convolvulus, on the other. telier trees, more fragrant blossoms, and fruit of luscious flavour, to be met with as we pursue a different route.

* What a black-letter muster-roll have I again to encounter! l, first of all, in regard to that idol of our boyish days—that cham- n of the forest—that Hero of quarter staff, long bow, and cloth- d arrow—ROBIN HOOD! . . the very notice of the *Mery Geste*, as first in the list of pieces above named, recals to my memory the ectable day which I spent in the public library of the University

It will be obvious to the reader, that I have thus concentrated a few of the *non-descripts* of the earlier

other chiefly by Wynkyn de Word. In this latter volume is the MERY GESTE of ROBYN HODE, bright, fresh and unsullied. See what is said about it in the *Typ. Antiq.* vol. ii. p. 360; and doubt not, gentle reader, one moment, but that it is the first printed book connected with the exploits of that sylvan hero. Whatever Farmer or Ritson might have said, (*see ibid.*) I will fearlessly place it foremost in the front row of Robin Hood publications. Rastell's supposed impression must not be named in the same breath. If such a book be in being, I should put it twenty years later.

And while we are upon the subject of MERRY JESTS, let me say a merry word in behalf of that of the *Friar and the Boy* (Frere and the Boye) which is, also with the preceding, UNIQUE, executed by the same printer, and in the same public collection. It contains only seven leaves—worth . . . how many *guineas* per leaf? Ritson reprinted it in his pieces of *Ancient Popular Poetry*, 1791, 8vo. For *Hycke Scorner*, printed by the same, without date, (reprinted by Hawkins, and analysed by Percy) we are indebted to Mr. Beloe for a particular account; *Anec. of Lit.* vol. i. p. 387-394. This account is taken from the only known copy of it, in the Garrick Collection in the British Museum. Of *Cryste crosse me Spede*, A. B. C.—the work of the same printer, without date—I know not of the present existence of the copy (and the only one, as I conceive) described in the *Typog. Antiq.* vol. ii. p. 367. It is a singularly curious morceau of old poetry; beginning thus:

> Here begynneth a lytell propre jeste
> Called *cryste crosse me spede, a. b. c.*
> How ye gosyps made a royal feest
> In the goodlyest manner w^t^. game and glee
> To the ale they went wt. hey troly loly.

Will no "indagator invictissimus" of auncient poetical lore tell us where the copy, here described, now reposes?

Of the *Life of St. Werburge*, printed by Pynson in 1521, 4to. a very copious account appears in the *Typ. Antiq.* vol. ii. page 491-499: from a perfect copy of it in the possession of Mr. Heber. A copy of this book was sold at the sale of Mr. Woodhouse's library, in 1803, for 31*l.* 10*s.* At the sale of Major Pearson's library, in 1788, it produced but 1*l.* 10*s.*: and at that of Isaac Reed, in 1807, it pro-

uses of this country, from a supposition that there ll be no place *exactly fitted* for them in the metho- cal arrangement of those Bards, whose claims to

ced 18*l.* 18*s.* : but at a more recent sale at Mr. Saunders's, it was rchased by Mr. Hibbert for 42*l.* *Cock Lorel's Bote* was reprinted the Rev. H. Drury for the Roxburghe Club. The original, among rrick's books in the British Museum, was supposed to be unique; another copy has recently turned up in the Bodleian library. e the *Typ. Antiq.* vol. ii. p. 352.: and *Beloe's Anecd.* vol. i. p. 393. is one of the most amusing, as well as rarest, of the earlier pieces our poetry. *Syr Degore* is indeed a rare and "precious old gen- man." All that we know of Wynkyn de Worde's curious edition it, (containing eighteen leaves, of a small 4to. size) appears in the *nsura Literaria*, vol. v. p. 255. But of probably equal scarcity with e preceding, is a fragment of an impression, apparently by W. de orde, of the *Squyre of Lowe Degre*, in the possession of Mr. J. A. pton, the reputed author of that small and curious little black ter romance entitled *Prince Rhadapanthus.* These leaves were ewn me by Mr. Churchill in the often lauded library of Blickling Norfolk. Mr. Repton considers it to be UNIQUE, and a very dif-

popularity, during the sixteenth century, are of a more decided and lasting character. And yet—even in

the transmission to my head quarters, in London, was so inflexibly (and perhaps, on the whole, very wisely) denied.

As to our early CHRISTMAS CAROLS, if the theme be joyous, the enquiries relating to it are not exempted from some little difficulties: but I will here only attend to "joy," and not to discrepancies of opinion. The reader will therefore receive *en gré* the FIRST CAROL on *printed Record*—about 300 years old: as it is sung in the hall of Queen's College Oxford, at Christmas: premising that, in the language of old Anthony à Wood,* "when the first course is served up in the refectory on Christmas day, in the said College, the Manciple brings a BOAR'S HEAD from the kitchen, up to the high table, accompanied with one of Taberders, who lays his hand on the charger. The Taberder sings the following song, and when they come to the chorus, all the Members that are in the refectory join together and sing it:"

The Boare's head in hand bear I,
Bedeck'd with bays and rose-mary.
And I pray you, masters, be merry
Quotquot estis in convivio;

CHORUS.

Caput Apri defero
Reddens laudes Domino.

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* I am indebted for the above information to my friend Dr. Bliss of St. John's College, Oxford: but the reader is referred to a full and particular account of the old ballad, as printed by *Wynkyn de Worde* in 1521, in the *Typ. Antiq.* vol. ii. page 250: together with various authorities bearing on the subject. It is there printed in the black letter. Receive it here in the white letter---and note, with scholastic minuteness, the VARIOUS READINGS:

A Caroll bringing in the bores head.

Caput apri differo[a]
Reddens laudens[b] domino.

The bores head in hande bring I
With garlans gay and rosemary
I pray you all synge merely
Qui estis in conuiuio.

---

[a] So in the original for *defero.*
[b] So for *laudes.*

h a poetical farrago—I have absolutely forgotten to

The Boares head as I vnderstand
Is the brauest dish in all the land,
Being thus bedeck'd with a gay garland;
Let vs servire cantico;

CHORUS.

Caput Apri defero, &c.

Our Steward hath provided this
In honour of the King of Bliss,
Which on this day to be served is
In Reginensi atrio;

CHORUS.

Caput Apri defero, &c.

st vehemently do I desiderate the knowledge of *the locus in quo* his inestimably precious relic—once fondled by Hearne, and half oured by Warton.

Nearly approaching the preceding in rarity, and of considerably ater interest from its contents, both in quantity and character, is UNIQUE copy of Christmas Carols, possessed by Francis Freeling, . from the press of that "cunning" typographical wight, *Richard* . The title and colophon run thus: *Christmas Carolles, newly*

notice two poetical tracts, printed by CAXTON, of which one is a mere fragment, and the other an entire

where copious extracts from it appear. Ah, that "*longe shop*" of Master Richard Kele!—there be many of my acquaintance who would make "*short work*" with its contents, could they now be collected into one tangible form! Think, amongst other things, of those pretty little Skeltonic "bits" printed in three parts (mentioned as in the library at Ham House, p. 661, ante) which produced, at the sale of Mr. Bindley's library, the sum of 31*l.* 10*s.*

But what are ALL the united Carols, or Ballad publications, of our old friends Wynkyn and Kele, compared with those issued from the fertile press of the WIDOW TOYE—the wife of Robert Toye the printer, who appears to have died about the year 1555? Well might my predecessor Herbert call her "a courteous dame." She contributed, in fact, to the collections of the Company of Stationers, and especially towards the fund for their "*public dinners*,—against which, I suspect, a few of the barbed arrows of Master Drant's Sermons, (see p. 83, ante) were slily shot. But Mrs. Toye shewed her "curtesy" by a more substantial mark of her good disposition towards the said company; for she not only presented them with a new table cloth, and a dozen of napkins, but paid for "one of the windows in the hall." Can we be therefore surprised if one of the ballads, published by her, have such a title as the following:

I will haue a *Widow* yf euer I marye?

But why should I *hold back* that list of BALLAD POETRY, put forth by the widow Toye, to obtain the originals of which, even Sir Walter Scott would wade, "booted to the groin," (as Robert Burton expresses it) through the snows upon Ben Lomond's height—or stand, tip toe on one leg, upon the sharpest pinnacle of Melrose Abbey!! Yet . . . yet . . . methinks I have a sort of faint remembrance of one or two of the *entire* ballads, of which the *titles* are as follow, being in those five mysterious tomes of old *vernacular poetry* in the Pepysian Collection.* But for the titles of the widow Toye's Ballads. As before given, (*Typ. Antiq.* vol. iii. p. 577) they are as follow:

Women beste whan they be at reste.
I will haue a Widow yf euer I marye.

* It was approaching winter, late in the autumnal months, when the evenings are chill and dark, that, under the vigilant eye of Mr. Lodge, I sat me down, by the

·k—but of small extent, and of a dull and dreary

The Day of the lorde ys at hande.
A ballet of thomalyn.
Betwene a Ryche farmer and his daughter
Of the talke betwene ij maydes.
The murnynge of Edwarde Duke of Buckyngham.
A mayde that wolde mary with a serving man.
Who lyue so mery and make such sporte,
as they that be of the poorer sorte.
An Epytaph upon the deathe of Kynge Edward ye sixte.
To morow shal be my father's wake.
The Rose is from my garden gone.
The a. b. c. of a preste called heugh stourmy.
&c. &c. &c.

Cum multis aliis, quæ nunc perscribere longum est") And shall widow Toye absorb all notice of the curious and rare ballads etimes put forth by Master RICHARD LANT—a contemporary of said Dame Toye? Forbid it, poetical Antiquary—and shew me, er in the printed pages of the *Censura Literaria* and *British Bib-rapher*, or in the wedge-like phalanxes of black letter poetry be-ing to Richard Heber, Esq. M. P. any thing *more* curious than "*Steuen Steple to Mast Camel*" of Richard Lant?—" a small

complexion. They are chronicled in the subjoined note.*

* The *first* of these Caxtonian treasures is a mere fragment, chronicled in the *Typ. Antiquities*, vol. i. p. 360, so as to make one wish the author were known. The second UNIQUE Caxtonian gem, undescribed and, till hitherto, unknown, is in the library at Ham House, by the banks of the Thames: and, on more accounts than *one*, I have reason to remember the discovery of this typographical treasure. It was late in the month of November, when, in company with my excellent friend the Rev. Mr. D. Lewis, we crossed the ferry from the Twickenham side of the water. The wind was in the east—blowing up all the fog and filthy haze of the Metropolis: and, although mid-day, the opposite banks of the river could with difficulty be discerned. The very Genius of malignity and mischief seemed to brood on the face of the water: but our ferryman was no "brownie," and we reached the opposite shore in safety. In five minutes, we were within the library—and WHAT a library to enter! But this is not the place to tell the *whole* of this bibliographical tale: only be it known that here are not fewer than ELEVEN CAXTONS, and the *Life of St. Wenefrid* in the number. The non-descript in question may be called *the Governayle of Helthe.*" ("In this tretyse that is cleped Gouernayle of helthe, &c.) It is chiefly in prose, containing A and B. in eights; having however *two* leaves of *poetry*, beginning thus:

For helth of body, couere for colde thy hede
ete no rawe meate, take good hede hereto
Drynke holsom wyne, fede the on lyght brede
Wyth an appetyte, ryse from thy mete also
Wyth wymmen flesshely haue not adoo
Vpon thy slepe drynke not of the cuppe
Gladde towarde bed at morowe bothe two
And vse neuer late for to suppere
And yf so be that leches don the fayle
Then take goode hede to vse thynges thre
Temporat dyete, temporat trauayle,
Not malyncolyouse for none aduersite.

All this is, it must be owned, dismally dull and repulsive—but the author was Lydgate, and the printer was CAXTON. On the reverse of the second leaf of this poetry, we read at bottom:

Explicit medicina Stomachi.

This unique treasure had belonged to a Collector, whose initials,

But if there were leisure and space for the expan-
n of the theme of UNCHRONICLED RELICS of old
nglish Poetry, I could greatly enlarge the notes of
is Work, by the introduction of certain pieces, and
pecially a few from the press of Caxton's pupil, or
prentice, *Wynkyn de Worde*, which would convince
e bibliographical Antiquary how much is yet to be
ne in the department of our earlier Poetry; and
w imperatively a new and greatly enlarged edition
Ritson's truly valuable *Bibliographia Poetica* is
nted.*

nogramised, appear to have been J. M. C., and are in the centre of
es of books. I have seen and possessed several tomes which once
imed the same owner: and a curious "Owner" he was. This
py, like several in the DYSART COLLECTION, has the pencil price
. 6*d*.) of Tom Osborne the bookseller, in the fly-leaf; and is bound
dark calf, with Dutch marble paper lining within. It is, in all
pects an UNRECORDED Caxton. My friend Mr. H. Ellis, of the
tish Museum, disputes with me the palm of the *discovery*. Do I

And now—without any further preliminary remark—I enter "in medias res." Let me begin with

of June, parfurnished and done by Richard Graye, Earl of Kent, by Charles Brandon with their two Aids against all comers. The xxii year of the reign of Hen. VII." Printed by the same, and containing 62 stanzas. The few short specimens supplied by Mr. H. are delicious earnests of what are to follow... but, as in duty bound, I refrain from inserting them. Once more. "*The Epitaph of the most noble and valiant Jasper, late Duke of Bedford:* Printed by the same, 4to. Eight pages. All three previously UNKNOWN. How beat the pulses of my friends Messrs. Heber, Freeling, and Rice? And how feels the heart of Mr. Jolly? And where rests the pen of Mr. Haslewood?—in his bronze, punchinello-inkstand, or between his thumb and two forefingers, ready to record these FACTS in the annals of the olden poetry?

For the last time, as to Wynkyn de Worde:—and I skip at once from the banks of the *Cam* to those of the *Thames*. Of course, the reader is with me, in a trice, within the precincts of Ham House Library. What says he to a work by STEPHEN HAWES, (wholly unknown—and which might perhaps have been more appropriately recorded among the early *Amatory Poems* at page 659, ante) entitled the COMFORT OF LOVERS? printed by this same typographical wight, and ending on the reverse of C vj, in sixes. The colophon is thus picturesquely disposed.

Emprynted
by me Wynkyn de
Worde.

having the large common tripartite device on the back. Ha! there be GEMS, in this very wonderful book-paradise worth the *setting!* What if I prove, not only that this poem was a production subsequent to the *Passtime of Pleasure*, by the same poet, but that, being so, it might have been printed even in the year 1510? Read the SUB-NOTE; and consider if there be any thing new, but in books, beneath the sun.*

As to the *Bibliographia Poetica* of Ritson, I can only say that if

* The first question will be, how could this work have been printed in 1510, when the parent text of the Pastime, &c. was put forth by the same printer in 1517? Answer: for "the parent text," read "the *supposed* parent text"--for, within this very same library, and bound in the same binding which contains the

aucer or Gower. I take the first---usually consi-
red as THE FATHER of English Poetry. With CHAU-
R, as with all our legitimate and usually read CLAS-
CAL POETS, I shall content myself with the mention
a few only of the rarer earlier impressions, and with
e generally received best editions, and then leave
th reader and collector to cater for themselves.

The first English printer has the honour of being
o the first publisher of the text, but not of the entire
rks of Chaucer. CAXTON twice printed the *Can-*

great and judicious preparations which Mr. Haslewood has made,
ards a new edition of that work, find not patronage among the
ksellers, the age of archæological literature is GONE! There is,
wever, some consolation in the reflection that *Warton's Hist. of*
glish Poetry has been republished in a manner to gratify all lovers
hat unrivalled performance.

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eding tract, there happens to be the REAL parent text of Hawes's *Pastime, &c.*
ted by De Worde, of the date of 1509 ! ! ! Inestimable and unanticipated trea-
! O, that it had been known to my late excellent, and amiable friend, Sir M.

terbury Tales, and once the *Book of Fame*, *Troilus and Cressida*, and some doubtful minor pieces—all mentioned in the subjoined note.* PYNSON published

* Before I come to the notice of these editions, I must be permitted to borrow a few lines from the UNKNOWN poem described in the last note—commendatory of the above venerable poetic Wights. They are thoroughly BIBLIOMANIACAL.

> Two thynges me comforte, euer in pryncypall
> The first be BOKES, made in ANTYQUTE
> By *Gower* and *Chaucer* poetes rethorycall
> And *Lydegate* eke, by good auctoryte.
>
> HAWES's *Comfort of Lovers*;
> *Sign. A. vj. rev.*

Premising that I will have nothing to do with LYDGATE, except the referring of the reader to Ritson's interminable list of his pieces,†

Let me only subjoin a specimen of the "comforting" love strains to be found in the body of the work.

> O loue most dere, o loue nere to my harte,
> O gentyll flowe, I wolde you knew my wo
> How that your beaute, perst me with the darte
> With your vertue, and your mekenes also
> Sythens ye so dyde, it is ryght longe ago
> My herte doth se you, it is for you be bledde
> Myne eyen with teares, ben often made full redde.

What would Ritson, or his biographer and intoxicated admirer Mr. Haslewood, have given to have discovered this unknown poem of Stephen Hawes? But surely it was more natural that the *Wynkyn* tribe of little *fish* should come to my own *net!*

† This list comprises the brief titles of 251 pieces: and the author is dismissed with being called "a voluminous, prosaick and drivelling monk."--His pieces are designated as "not worth collecting, unless it be as typographical curiosities, or on account of the beautiful illuminations in some of his [MS.] presentation copies" —nor even worthy of preservation: "being only suitably adapted *ad ficum et piperem*, and other more base and servile uses." *Bibl. Poet.* p. 87-8, &c. There is much truth, but also a little falsehood or heresy, in this account. Here however, I will only say, that Lydgate's *Siege and Destruction of Troye*, seems to have been the most popular of his pieces; and that, of the first edition of it, by W. de Worde in 1503, folio, there is a copy UPON VELLUM in the magnificent library of Stowe. Of the second edition by Pynson in 1513, folio, there is a copy UPON VELLUM in the Pepysian library, and another SIMILAR copy in the library of Bamborough Castle in Northumberland. These membranaceous pieces were all unknown to Herbert, and have indeed but recently come to my own knowledge. What enterprising Roxburgher will undertake and publish a "*Bibliographical, Antiquarian and Picturesque Tour*" in his OWN Country?

e edition of the Canterbury Tales, alone; probably
n after the death of Caxton; in a handsome folio

oceed to the notice of Caxton's *first* edition of the *Canterbury es.* The only perfect copy, throughout, is that in his Majesty's rary, which had been Mr. West's. It is also in most sound and rable condition. The copy in Merton College Library, at Oxford, ts three leaves. Earl Spencer's as (notified in the *Bibl. Spence-a,* vol. iv. p. 288) wants five leaves; which are however admi-y supplied by the fac-simile skill of Mr. Whittaker. An imperfect y is at Wentworth House, in Yorkshire. In the Dysart or n House Library, there is a portion (and a very fine one, as far t goes) of a copy, defective at the beginning, and ending about middle of the "Shipman's tale." This book is murderously half-nd in calf, with marble-paper sides. It had belonged to one eph Brereton of Queen's College, Cambridge, and has the date in of 1739.† There is no saying what a PERFECT copy of this first

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This Mr. Brereton,—Clergyman or not, I cannot tell—was the Proprietor of y of the more curious black-letter books in the library at Ham House. I find date of 1744, in one of them, attached to his name as then "Bachelor of Laws."

volume; and of almost equal difficulty to obtain, in a fine and perfect state, as either of the editions by Caxton. In 1526, Pynson reprinted these *Canterbury Tales*, along with the *Troilus* and *Creseida*, the

edition—intrinsically inferior, in all respects, to the second edition—would bring; but it is scarcely twelve months ago when such a treasure would have produced 500 guineas.

Rare as may be the *first* edition of the Canterbury Tales by Caxton, the SECOND is to the full as rare. Indeed it is a little singular, that, of both the editions, only ONE PERFECT copy of each is known. That of the *second* is in the library of my beloved College St. John's, at Oxford. If I remember rightly, this inestimable treasure is bound along with two or three other *Caxtonic* pieces (and which, for obvious reasons, ought to be SEPARATED—each having a distinct coat in Charles Lewis's blue, green, or venetian-colour, morocco) and is, in all respects, most sweet and comforting to behold, handle, and peruse. My friend Dr. Bliss, of the same college, and one of the Librarians of Bodley, pays it a regular quarterly visit—his enthusiasm increasing at every repeated act of adoration! In the Pepysian Library, there is a copy perfect—with the exception of the prosaic, introductory part; which I allow to be a most important and fatal exception, since it is in itself exceedingly curious. The text of the poet is entire, beginning on sign. a iii. Mr. Heber has a copy, wanting this introduction, and about two leaves of the text. Earl Spencer's copy is greatly defective. But I will not pursue this chase after imperfections. And yet —let me say another word ... as to the supposed price of a PERFECT copy ... were it now to be submitted to sale. It would *at least* be *equal* to the price just attached to a perfect copy of the previous edition.

Of the *Book of Fame*, the next in the order of the text, see the accounts of copies noticed in the *Typog. Antiq.* vol. i. p. 313. Since writing that account, fifteen years ago—("fugaces labuntur anni!") I have taken a second peep at the copy in the public library at Cambridge: and find this beautiful and perfect book bound up with FOUR more pieces from CAXTON'S PRESS:—and further (but is not this rather matter for a "Bibliographical Tour?") that all these fine Caxtonic pieces belonged to one "R. Johnson," who has inscribed the

*ok of Fame, and the Assembly of Fowls, &c.** WYN-
N DE WORDE appears to have only printed the

ces which he gave for each book,† and who, from the character
he scription, appears to have possessed them towards the end of
reign of Henry VII. For the "Book of Fame" he gave FOUR
CE! The *Troilus and Cressida* is a more popular performance,
copies of it will be found in several distinguished private and
lic libraries. The last copy sold, belonging to Mr. Watson Tay-
was purchased by Mr. Grenville for 63 guineas. This identical
y (wanting one leaf in signature p,) was purchased by the late
Manson, bookseller, for the late Mr. Towneley, for 10*l.* 10*s.*: and
sold at the sale of Mr. Towneley's library for 252*l.* Such are
mutations in all mundane things!

The "doubtful minor pieces," printed by Caxton, are rather
ibutable to *Lydgate, Scoggan and Hawes.* They are mentioned,
in part described, in the *Typog. Antiq.* vol. i. p. 306 . . 311: but
vn, since a recent revision of that incalculably precious volume
ch contains them—in the public library at Cambridge—that these
es (alluded to at page 665, ante) require a more distinct and
factory specification. I will here only further remark, that, from

Troilus and Cressida, (in 1517, 4to.) a book of exceedingly rare occurrence; but I cannot help indulging, no very romantic supposition—I should hope—that there will one day "turn up" a copy of the *Canterbury Tales*, if not with other pieces of Chaucer in conjunction, from the press of this very diligent, very skilful, and poetry-loving printer.* The spirit of

the sale of the library of Dr. Chauncey in 1790:—just as the present noble possessor was beginning to form a Collection of books. What a FOUNDATION STONE did such a volume supply! Fragments of this edition are not uncommon. The second edition of 1526, by Pynson, contains, besides the works above specified, *La belle dame sauns Mercy*: of the whole of which pieces a particular account appears in the *Typog. Antiq.* vol. ii. p. 515-520. This latter piece, and the Assembly of Fowls,† are here printed for the FIRST TIME. A copy of this edition (very difficult to find in a perfect and beautiful state) was sold for 30*l.* 9*s.* at the sale of the Roxburghe Library. It seems clear that Tyrwhitt never saw it, and that West's copy concluded with the "Book of Fame." As to the editions of 1520 and 1522, by Pynson, they are purely ideal; and Ames has only propagated error by noticing them after Bagford.

* The sober critic will, I apprehend, conclude, that the notion of an early-printed edition of the Canterbury Tales, by Wynkyn de Worde, is purely *romantic*. Certain it is, that the supposed edition of 1495 has no foundation in truth; and probable it is, that the early impression of the Canterbury Tales by Pynson, deterred Wynkyn de Worde from the attempt of republication: although he was the earliest, after Caxton, with the *Troilus and Cressida*—which appeared by him in 1517, 4to. and which is a volume of exceedingly great rarity. My friend Mr. Roger Wilbraham possesses a copy—(from which the account in the *Typ. Antiq.* vol. ii. p. 212 was taken)—and a copy was sold at the Roxburghe sale for the tremendous sum of 43*l.* Herbert had never seen it.

† The *Assembly of Fowls* was reprinted by Wynkyn de Worde, in 1530, 4to. of which rare book a full description appears in the *Typog. Antiq.* vol. ii. p. 278. The copy, there described, came into the possession of Messrs. Longman and Co. who, in their *Bibl. Angl. Poet.* p. 39-40, have valued it at 50*l.* A *vigorous* valuation for a REPRINT.

earch, now abroad, will cause the bibliographical
husiast to penetrate the recesses of the lonely
nsion, the moat-girt castle, the gothic-pinnacled
hedral, and peradventure the parochial libraries
ntained in the vestry rooms of certain large churches
ached to certain large parishes throughout the
gdom. At length came out the *first edition* of the
TIRE WORKS of Chaucer, from the press of *Thomas*
dfray, in 1532, folio: under the patronage, as it is
pposed, of Mr. William Thynne: and "the great
mber (says Tyrwhitt) of Chaucer's works never
fore published, which appear in it, fully entitles it
the commendations which have been always given
Mr. Thynne's edition, on that account."* It was

* A word, in limine, about a supposed edition by *Berthelet*..men-
ed by Leland. On the authorities of Tyrwhitt and Mr. Douce,
re is good reason to think that NO such edition ever had existence
nd that the above, by *Godfray*, must be considered as the supposed

reprinted by *Bonham* in 1542, with the addition of "the Plowman's Tale"—which appeared for the first time. Then followed the reimpressions of 1561, 1597, and 1602; under the editorial care of *Howe* and *Speght*. And, last of all, came forth the edition of *Urry*, in 1721, folio.*

From the date of the latter publication to the present time, no edition of the entire works of Chaucer

argument; and at page 176 there is an extract from the first and third, placed besides each other, to shew the occasional discrepancies of the text. See also p. 200, note. A copy of Godfray's edition, in a fine state, is of rare occurrence. My friends Messrs. Douce, Heber, and Utterson possess it. I purchased a copy at the sale of the Towneley library (imperfect in the first leaf) for 5*l.* 5*s.*: but I find it not in the collections of Reed, Steevens, Bindley, Nassau, and the Duke of Roxburghe.

* The edition of Bonham, of 1542, was reprinted by Kele, Toy, and Petit. "All these editions (says Herbert) I have compared, and find them to be the very same edition, only the name of each proprietor severally changed in the colophon." *Ibid.* The edition of 1542 is distinguishable for having, for the first time, the *Plowman's Tale*, inserted *after* the Person's Tale; but Tyrwhitt has "no scruple in declaring his own opinion, that it has not the least resemblance to Chaucer's manner, either of writing or thinking, in his other works." *Cant. Tales*, vol. i. p. 158: *edit. Pickering*. A copy of Bonham's edition may be worth 3*l.* 3*s.* Of the edition of 1561, a copy was sold at the sale of Mr. Nassau's library (1824) for 2*l.* 2*s.*: and of that of 1602, for 16*s.* In old libraries, copies of the editions of 1568 and 1598, are found, too frequently mildewed; and I once met with a noble one of that of 1561, in stamped gilt calf, (having the arms of Queen Elizabeth) in a granary in Worcestershire. But the rats had played sadder havoc than the worms. It was a magnificent BOOK-RUIN! Urry's edition of 1721, even on large paper, is not uncommon. The preface of Thomas (the Editor being dead) strove to disarm the anticipated severity of the public against the obvious impurity of the

note.* and more especially the very interesting account of the THYNNES, and of their labours upon these poets—passim.

s appeared; but the *Canterbury Tales* (and who ads any *other* portion of the poet?) have come forth, om the masterly hand of the late Mr. Tyrwhitt, a manner so complete, correct, and satisfactory, at it were difficult perhaps to mention any other LASSIC, ancient or modern, which has received ore copious and curious illustration. It is a model editorship;* and may fully rank on a par

t; and that preface is truly, as Mr. Tyrwhitt designates it, modest l sensible." It may be also deserving of incorporation in a future tion of the poet's entire works: but the labours of Urry have been sted for ever even by the MITIGATED indignation of Tyrwhitt—o calls the edition "by far the worst that was ever published." all I fix a price to it, therefore? I lack the heart so to do.

* What exquisite learning and taste (to say nothing of manners d principles) had the Editor of this incomparable work!—and it lounds to his eternal honour, that neither spoilt by an ample trimony, nor corrupted by the intercourse of the gay, the great, d the flattering, he maintained throughout life, and even in death,

with the Lucian of Hemsterhusius, the Athenæus of Schweighæuser, and the Virgil and Homer and Pindar of Heyne. The authors here compared together are, I admit, dissimilar in themselves; but I would be understood to speak only of the *manner* in which these

that the text of the Canterbury Tales, published by Tyrwhitt, is not the text of any *one* MS.,* or edition, but the result of a *collation* of texts; and that, in keeping back what has been *rejected*, the reader is not put into possession of the means of judging fairly of what has been *adopted*. There is hardly fairness in this objection; but a prompt answer is at hand. First, it supposes the *Critic* to have a nicer tact than the Editor criticised—and who shall say that he could judge better than Tyrwhitt? Secondly, the collation, here made, has been evidently the result of great care and consideration: and thirdly, the text, here submitted, is beyond all compare purer than any preceding text. Far be it from me to presume even to suppose, that such a man as Tyrwhitt, or such a performance as THIS, stands in need of any thing like a defence or apology. Tyrwhitt's fame will gather strength as it descends to posterity:

"As streams roll down, enlarging as they flow."

Here, therefore, I will only further remark, that his edition of the Canterbury Tales appeared in 1775-8, in five crown 8vo. volumes; and was reprinted by his executors at Oxford, in two quarto volumes in 1798, from Tyrwhitt's own corrected copy. The first edition, in a morocco coat—such as my tasteful friend Mr. James Heywood Markland loves to view it in—used to sell for 1*l.* 1*s.* per volume: because it was the edition superintended by the editor himself. The quarto, which is the best edition, and a handsome book, is worth about 3*l.* 3*s.* in goodly binding: but there hath recently appeared a sweet reimpression of the crown 8vo. in the same number of volumes, under the

* Mr. Todd, in the work cited at page 680, has given us some tempting descriptions of the MSS. of Chaucer; and especially of that LONGE PULCHERRIMUM of these MSS. in the library of the Marquis of Stafford. The next in beauty and worth, is doubtless that in the collection of the Duke of Devonshire—obtained from the Roxburghe library for 357*l.* Seek far and near, gentle reader, for MSS. of this venerable Bard. Even fragments may be inestimable: or why does Bernardo leap with ecstacy at the exhibition of his very small portion . . of a comparatively modern date!!

illustrious Classics have been brought before the critical public.

From Chaucer, we naturally go to GOWER; of whose *complete* works no edition is extant; but of whose *Confessio Amantis*, the edition by *Caxton*, and by *Berthelet*, are the only ones extant. They are noticed below.*

LYDGATE is rather food for the Antiquary than the general reader; and without wishing him a place on the *principal* shelf of the "Old Man's" library, I must rather insist upon his introduction into some obscurer corner of his Collection. The subjoined note will

care of Mr. Pickering—the great champion and patron of Lilliputian tomes, in all languages—and I do confidently recommend this *accurate*, as well as beautiful publication, to the cabinets of all such as are not provided with either of the previous impressions. It sells for 2*l.* 12*s.* 6*d.* small—and 5*l.* 5*s.* large paper: and in calf, or morocco binding, the aspect at once solaces and cheers.

* A very full and particular account of the *Caxtonian* edition of the *Confessio Amantis* of Gower, 1483. folio, will be found in the *Typ. Antiq.* vol. i. p. 177-185. The Roxburghe copy of this book produced the enormous sum of 336*l.*—purchased by the Duke of Devonshire. The Merly copy was purchased for 315*l.* by the Duke of Marlborough; and at the sale of the Duke's books, brought the sum of 205*l.* 16*s.* The purchaser was Mr. George Watson Taylor: at the sale of whose library, again, in 1823, it was found to be imperfect, and sold for 57*l.* 15*s.* The edition of 1532 is the scarcer and handsomer one of those of *Berthelet*; and I know not what infatuation possessed me to give 8*l.* 18*s.* 6*d.* for the second of 1554, at the sale of the Roxburghe library. The beautiful copy of the edition of 1532, in red morocco binding, which once tempted the classical purchaser upon the shelves of Mr. Triphook (recorded in the *Typ. Antiq.* vol. iii. page 278) has long since put on wings and flown away. Such book-gems are the very *Birds of Paradise* of their species. Catch them, enthusiastic and liberally minded "Young Man!"—catch them, whenever they come across your path. "Gather the rose-buds while ye may!"

shew what are the chief objects of the antiquary's research.* Coarse and capricious as is SKELTON, there is yet an abundance of genuine English humour in his metrical (rather than poetical) effusions. He is the "dear darling" of the thorough-bred black letter Collector; who never rests satisfied withour the earlier impressions of his versification by *Pynson*, *Faques*, or *Kele*: but the sober reader and general collector will have reason to be contented with the correct and elegant impression of his works put forth (by an unknown editor) in 1736, 8vo.†

* Of LYDGATE's rarer pieces, the following (from the press of *Caxton*) may be briefly stated. The *Work of Sapience;* without date, folio. See *Typog. Antiq.* vol. i. p. 325, 330. *Lyf of our Lady*, ditto, folio. *Id.* page 336. *Pilgrimage of the Sowle*, 1483, folio. *Id.* p. 152. *Chorle and the Byrde: The hors the shepe, and the ghoos*; the *Temple of Glas*; *Parvus Catho:* see *id.* p. 307, &c. The *Siege and Destruction of Troy* was printed by Pynson in 1513, folio, (see p. 675, ante) and afterwards by Marshe in 1555, folio. The Boke of *John Bochas*, by Pynson in 1494, folio, is very scarce, in a complete state: it was reprinted by *Tottel*, in 1554, folio, with the *Daunce of Machaubree* added. This book is usually found in a large and fine condition; when it may be valued at 6*l.* 6*s.* But where exists an ancient edition of Lydgate's *London Lickpenny*, pronounced by Mr. Campbell to be "curious, for the minute picture of the metropolis which it exhibits, in the fifteenth century. A specimen (continues Mr. C.) of Lydgate's humour may be seen in his tale of "*The Prioress and her Three Lovers*," which Mr. Jamieson has given in his "Collection of Ballads." *Specimens of the British Poets*, vol. i. p. 90, note. But consult Ritson, as alluded to at p. 675, ante.

† How shall I describe the multifarious and "strange-conceited" Works of SKELTON!—a satirist, a lampooner, and a writer in almost every species of verse. Warton, in his Spencer, calls him "little better qualified for picturesque than satyrical poetry. In the one (continues he) he wants invention: in the other, wit and good manners." Vol. ii. p. 107. "There is certainly (says Mr. Campbell) a vehemence and vivacity in Skelton, which was worthy of

STEPHEN HAWES must be noticed were it only for he sake of making my peace with a few of the Brehren of the **Roxburghe Club.** He is chiefly known

eing guided by a better taste; and the objects of his satire bespeak ome degree of public spirit. But his eccentricity in attempts at umour is at once vulgar and flippant, and his style is almost texture of slang phrases, patched with shreds of French and atin," &c.—*Specimens,* &c. vol. i. page 101-3. Perhaps both Varton and Mr. Campbell are a little too severe. Had Skelton ritten nothing more than his famous attack upon Cardinal Wolsy, (of whose downfall he seems to have had something like a oetical foresight) he would have stood high as a bold and intrepid pponent of ambition and hypocrisy, in its most elevated course. he lines, here alluded to, are in the mouth, or at the fingers' ends, of very poetical antiquary. I refer to page 660 for a brief notice of e scarcer pieces of Skelton: being persuaded that many a fugitive iece is yet to be discovered—from the very nature of the composion and form of publication. See also Ritson's *Bibliographia Poeca,* p. 102. Mr. Haslewood's interleaved copy of this latter work rnishes me with a notice of an impression of the far-famed TUNING OF ELYNOURE RUMMYNG, printed by Kytson, but imperfect at

by a poem called the *Pastime of Pleasure*, of which the first edition appeared in 1509. Good fortune hath

the reprint of 1624, the portrait of Eleanour is *repeated*, at the end of the tract—and accompanied by the following verses:—wanting in the copy first mentioned.

Skelton's Ghost to the Reader.

Thus Countrymen kinde
I pray let me finde
For this merry glee,
No hard censure to be.
King Henry the Eight
Had a good conceit
Of my merry vaine,
Though duncicall plaine:
It now nothing fits
The Times nimble wits;
My Laurell and I,
Are both wither'd dry,
And you flourish greene,
In your workes daily seene,
That come from the Presse,
Well writ I confesse,
But time will deuouer
Your Poets as our,
And make them as dull
As my empty scull.

FINIS.

A sequel is attached to the foregoing story. It happened that, walking near a grove of poplars, within a bow-shot of Westminster Abbey,

I shop me in the shrouds as I a Shepherd were;

and after reposing within this genial verdure, I approached and entered a sort of book-cave, where, "mirabile dictu!," I saw the *identical Eleanour*, with her bearded nose and chin, and extended ale-pot, staring me in the face, in like manner in which she gazed upon me at Lincoln! Our meeting, I need scarcely add, was cordial and enthusiastic.

But . . . open what book-cabinet you will, distinguished for any thing like Roxburghe rarities, and there SKELTON, in some gear or other, will greet you with his quaint rhymes. Justly proud therefore, unquestionably, may be my friend Mr. Francis Freeling, of his *Toby Cooke's* impression of the "*Salutation*," of our poet-laureat Skelton. His copy of it beginneth thus:

A SKELTONICALL SALUTATION,
Or condyne gratulation
And just vexation
Of the Spanish Nation
That in a bravado,
Spent many a Crusado
In setting forth an Armado,
England to invado.

cently enabled me to discover another (and pre-
ously unknown) production of the same author,
lled the *Comfort of Lovers;* of which some account
ll be found, perhaps a little out of order, in the pre-
ding pages.* But the popularity of Hawes, what-

t this could not be the production of Skelton, who died in 1529.
lo not dispute the ancient possession of the copy by *Toby Philpot.*
veral of the pieces of Skelton were collected and reprinted by
arshe in 1568, 8vo. under the title of *Pithy, Pleasant, and Profitable*
orkes of Maister Skelton. See *Typ. Antiq.* vol. iv. page 508.† Sir
M. Sykes possessed this edition of Marshe, which was sold at the
e of his library for 19*l.* 8*s.* 6*d.* he had also the *Speak Parrot,* &c.
Day, which was sold for 5*l.* 12*s.* 6*d.* and *Why come ye not to Court*
d *Philip Sparrow,* by Veale: sold for 9*l.* Mr. Heber possesses
pies of all these rare and estimable books, in which ELEANOR RUM-
NG is, I presume, to be found in all imaginable purity. The Rev.
r. Rice could not possess the Roxburghe copy of Marshe's edition
1568, under the sum of 32*l.* 11*s.* But he neither frets nor fumes
reat. He possesses his Eleanor; and in the language of George
eevens, "SIGHS NO MORE." The reprint of Marshe's text in 1736,

ever it might have been during his own time, must now depend on a perusal of the analysis of his Pastime of Pleasure by Warton. The whole of this piece of criticism is the masterly effort of an ingenious and eloquent advocate. The sentence of Mr. Campbell, less favourable to the reputation of the poet, appears to be more consistent with the canons of just criticism.

At length we reach the illustrious names of SURREY and WYATT; whose productions, during a period devoted to dull allegory, duller romance, and the dullest of all possible didactic and moral poetry, strike us as a green and refreshing *oasis* in a dreary desert. At the mention of *their* names—the heart of HORTENSIUS feels an increased glow of inspiration: and the last and most learned Editor of their works finds himself naturally, as it were, discoursing with many of the most illustrious characters of the reign of Henry VIII. But the bibliomaniac secretly rejoices in the possession of the earlier, rarer, and more precious editions of the *Songes and Sonnettes*, as among the *keimelia* of his Collection.*

The name of LORD SACKVILLE is consecrated in a great measure by the publication of that copious col-

Wynkyn de Worde, the yere of oure lorde M. v C. & ix ended xi daye of Ianuary. A copy of the second edition of 1517, 4to. was sold for 84*l.* at the sale of the Roxburghe library; and of the third, by *Waylande*, in 1554, 4to. for 40*l.* 19*s.* at the sale of Bindley's library: see p. 647, ante. Respecting Hawes, consult Campbell's *Specimens*, &c. vol. i. p. 94.

* The *Songs and Sonnettes*" of the Earl of Surrey were first published by *Tottel*, in a very small 4to. volume, in 1557, in the black letter. This edition is ALMOST UNFINDABLE. A perfect copy of it would be worth fifty guineas at the least. It does not appear in the collections of Pearson, Farmer, Steevens, and Reed. Nor do I

lection of poetry called *The Mirrour for Magistrates*, of which the earliest edition appeared in 1559, 4to.; but a minute account of all the earlier impressions appears in the last and best edition of that work, put forth by Mr. Joseph Haslewood, in 1815, 3 vols. 4to. a performance, as perfect in its kind as the archæological annals of the nineteenth century have witnessed.

indeed, at this moment, call to mind any existing copy.* But surely Mr. Heber must have it? And what is that edition by Tottel, in 12mo. in the CAPEL CLOSET, in the library of Trinity College Cambridge—of which another copy is in the University library—noticed to me in a long letter, by my ardent young bibliomaniacal friend Mr. Hartshorne?† Singularly enough, Surrey's translation of *Certain bokes* of *Virgiles Æneis* was published the *same* year, in 4to.: which is so SCARCE, that no other copy of it is known but that in the library of Dulwich College; from which Mr. Bolland reprinted it for the Roxburghe Club. The Songs and Sonnets were reprinted in 1565, 1567, 1569, 1574, 1585, 1587, 12mo. and perhaps again in the sixteenth century. These editions are all very rare, and indeed require something like a bibliographical review. Lord Spencer possesses the third of 1567, considered the most correct of the earlier ones, and which was made subservient to Dr. Nott's researches. Sir M. M. Sykes has the edition of 1585; and an imperfect copy of that of 1587 was sold for 8*l.* 10*s.* at the sale of Horne Tooke's library. Consult the *Cens. Lit.* vol. i. p. 244: *Warton's Engl. Poet.* vol. iii. p. 11, 12, 60, 69. Curll published the Poems of Surrey and Wyatt in 1717, 8vo. which is usually sold for 1*l.* 1*s.*: and I find a copy of it, on LARGE PAPER, "collated with the first edition of 1557," marked at 3*l.* 3*s.* in the *Bibl. Angl. Poet.* p. 329. Dr. Nott's edition is, for

* On further investigation, I find that a copy of it, *with four leaves reprinted*, was sold at the sale of Bindley's library for 17*l.* No early edition of the works of the most accomplished English nobleman of his day, appears to be in the BRITISH MUSEUM. See *Cat.* vol. iii. sign. 3 L. Nor was any similar copy in Lord Oxford's library.

† Thus far the *first* edition of this work. I am now enabled to add, from *ocular* demonstration, that the very copy of it above alluded to, is the first edition, and in the most original and entire state of preservation. I should say, it was worth ——— more than the price just mentioned. The cunning reader must fill up this hiatus.

There are those who may accuse me of false praise in this declaration, and observe that truth has been some-

plan, copiousness, and erudition, like a Dutch quarto Variorum of an ancient Classic. Those who love much digging for healthful exercise, will be delighted with such toil as these handsome 4to. volumes hold out. But I should submit how far the texts of the several poets, accompanied by the *notes* alone, might not be received as a most acceptable republication? The LIVES of Surrey and Wyatt should on no account be omitted: for they are equally interesting from matter and manner. Dr. Nott's reflections on the death of Lord Surrey, are those of a Christian Philosopher, who leads us to consider such shuddering events in the precise light in which they ought to be considered. I subjoin them* with heart-felt gratification. This splendid work was published in 1815, in 2 vols. 4to. and may be had in handsome calf binding for about 4*l.* 14*s.* 6*d.* There are copies on LARGE PAPER. Great however as may be my reverence for the general splendour of Lord Surrey's character, and for his intellectual attainments in particular, I cannot withhold my assent to the animated, and, as it seems to me, just criticism of Mr. Campbell on this subject. "I am not indeed (says Mr. C.) disposed to consider the influence of Lord Surrey's works upon our language in the very extensive and important light in which it is viewed by Dr. Nott. I am doubtful if that learned Editor has converted many readers to his opinion, that Lord Surrey was the first who gave us metrical instead of rhythmical versification. . . . Surrey was not the inventor of our metrical versification; nor had his genius the potent voice and the magic spell which rouse all the dormant energies of a language. In certain walks of composition,

* "Such was the EARL OF SURREY. Perhaps an unavailing speculation may mingle with our regrets, and tempt us to ask why so much excellence was suffered to perish so untimely. The question is a vain one. It is not applicable to Surrey's fate alone. It may be asked by every parent who has lost a child of virtuous promise. The answer, as far as we are concerned, is an easy one. We know not now the scope of God's providence. That knowledge is reserved for a better and a more perfect state; when all that at present perplexes human reason being explained, it will be found that the general interests of virtue have been promoted by the sufferings, no less than by the exaltation, of the innocent . . . . . When the good and the great are taken early hence, we may conclude them to have attained early to that perfection which was required of them: and console ourselves with believing, that, had they been continued longer here, they might have lost somewhat of their excellence." Vol. i. p. cvii.

hat sacrificed to friendship; but I respect my friend nd the public too much to be guilty of such an act indiscretion.*

Fain would I avoid scrambling through the briars nd thorns of English Poetry—in which even few *dog-ses* blossom—till we reach the period of SPENSER;

ough not in the highest, viz. in the ode, elegy, and epitaph, he set chaste and delicate example; but he was cut off too early in life, d cultivated poetry too slightly, to carry the pure stream of his le into the broad and bold channels of inventive fiction," &c. ere is no room for more. See his *Specimens of the British Poets*, l. i. p. 113.

* For the editions of the *Mirrour for Magistrates*, the curious will cessarily consult Mr. Haslewood's ample and beautiful edition of work, above lauded. The original first appeared in 1559. 4to. ety-two leaves: then, in 1563, 4to. 178 leaves (vires acquirit ndo") next, in 1571, 174 leaves: again, in 1574, first and second rts, 240 leaves. But let us go at once to what Mr. Haslewood ls the STANDARD EDITION . . of 1587, 4to. 283 leaves; edited by

when a more magnificent cast of character marked both the diction and the imagery of our Bards. But it must not be. A host of Roxburghers will transfix me with their "long-shadow-casting" spears. If I omit the names of CHURCHYARD, TURBERVILLE, BARNABE GOOGE, and TOTTEL. And yet, previously to the mention of these half idolised names, it is fitting that I do not pass over in silence that of the author of one of the most extraordinary satires of this or any other age. I mean, ROY; and his *Satire against Cardinal Wolsey.**

What is to be said of the strange and oft-times incomprehensible fecundity of the *first* of these pet CHURCHYARD?† The very titles of his works, (all of which I will not venture to enumerate) are perfect

* There were two editions of the work, which were printed anonymously, in very small duodecimo, in the black letter. The second was printed at *Wesel* in 1546: but the reprint of this extraordinary poetical tract, in the ixth. vol. of the *Harleian Miscellany*, will satisfy every reasonable reader and enquirer. A copy of the original editions, of which Mr. Hibbert possesses that of 1546, has been sold for as high a sum as 16 or 20 guineas.

† Notwithstanding the kindly-furnished aid of Mr. Haslewood's interleaved copy of Ritson's Bibliographia Poetica — plentifully sprinkled with ms. notes,—in which THOMAS CHURCHYARD is not forgotten:—notwithstanding also the notices in the *Censura Literaria*, vol. ii. p. 97; 305-9; vol. iii. page 337, 343; vol. iv. page 45, 157, 265, 365; and in the *British Bibliographer*, vol. iv. 345—I feel neither disposed nor justified in making a formal display of the xvii. pieces in print of Churchyard's Muse. The earliest production of his pen (for *the Mirrour for a Man*, &c. is unknown) was the *Sparke of Friendship*, &c. in 1558. At the sale of the Roxburghe Library, two small 4to. volumes—containing the *Challenge*, 1593; *Chippes*, 1578; (3d edition); *Worthiness of Wales*, 1587; *A Light Bondell of lively Discourses called Churchyard's Charge*, 1580; *Contention betwixte Churchyarde and Camell*, 1560; *the Queen Majesties Entertainment in Suffolk and Norfolk*, no date; the *Wofull Warres in*

eflexes of the motley imagery of his mind. We have is *Chips*, his *Choice*, his *Charge*, *Chance*, *Charity*, *Challenge*, and I know not what! An historian, a controversialist, a translator, and an original poet—we re alternately bewildered by the variety of his performances, and astounded at the enormous prices hich the greater part of them produce. It is in vain ou depreciate, ridicule, and run down, the black letter

launders, do.—these volumes produced the sum of 96*l.*† The AREST of all Churchyard's pieces is the *three first Bookes of Ovid de ristibus*, 1578: of which only one copy (in the collection of Earl pencer, and reprinted by his Lordship for the Roxburghe Club) is nown. It came from the library of Dr. Farmer. The *Bibliotheca nglo-Poetica*, published by Messrs. Longman and Co. in 1815, and ll of rarities of almost every description, is rich in early Churchrds. The second edition of the *Chippes* of 1575, (the first, of 565, is only found in Mr. Heber's Collection) is valued there at 12*l.* t the sale of Dr. Wright's library in 1787, it brought 3*l.* 13*s.* 6*d.*: d the *Choice*, 1579, 4to. 2*l.* 14*s.* The "*Charge*" of Churchyard, his "Light Bundle of Lively Discourses" was sold for 11*l.* 5*s.* at

slim quartos—in which the poetry of Churchyard is usually cased—to collectors of the olden school of poetry. Speak till you are hoarse, and declaim till language fails you—with LICIUS — he will be only "subridens" all the time; and, pointing to his *yew*-ornamented Churchyards, will exclaim, "I am eclipsed only by ATTICUS." Let us therefore leave Atticus and Licius *at rest;* smiling, in their slumbers, at all the *Chips* by which they are surrounded.

There are names, about this period, (and distinguished, before the splendid genius of Spenser eclipsed their reputation,) which merit a slender record in these pages. There is TURBERVILLE and GOOGE;* and

I once possessed a copy, in the purest state, and UNCPT: obtained of my worthy and most curious peripatetic acquaintance, Mr. K——* for the sum of 10*s.* 6*d.* It has since shifted hands; for the late Mr. Sancho, the black bookseller, raved so exceedingly about it, for his principal customer the late Right Hon. W. Elliot, that I was forced to forego its possession. But enough of Churchyard . . and yet I question if ANY one possesses a perfect set of his works—and, if so, whether they would not produce 200 sovereigns—supposing them (as ALL libraries are so destined) to come to the hammer?

* TURBERVILLE and GOOGE find no place in the elegant pages of Mr. Campbell: but they are tolerable lads of metal in their way: and Mr. Haslewood means to christen his tenth child "Barnabe" out of compliment to the latter—who bore that same christian name. Turberville's *Epitaphs, Epigrams, Songs and Sonnetts*, were published in 1567, and again in 1575, small 8vo. A copy of an edition of the date

* An amiable, sensible, and obliging old gentleman—regularly seen, every fine day, (health permitting) between Hammersmith and London. His costume becometh a Collector of black-letter Churchyards. It consists of a brown suit of clothes, surmounted by a brown, unpowdered, and highly polished, curled wig: topped by a shovel hat. A hooked crab-stick, of stately dimensions, is usually brandished in his right hand. Mr. K** loves his apricots and peaches next to his books; and of these latter, he descants largely and loudly upon Camden, Sydney, Locke, and Milton. He has turned his septuagenarian corner; and is one of the happiest and most communicative old gentlemen between Kensington and Kew Bridge.

ere are sundry others, embalmed in certain miscel-
neous Collections of Poetry, which are well known

1570 is in the *Capel-Closet* in the library of Trinity College, Cam-
dge; and another similar one is marked at 21*l.* in the *Bibl. Angl.*
et. p. 358. His *Heroicall Epistles of Ovid,* 1567, 1569, 1600, &c.
well spoken of by Warton, *Hist. Engl. Poetry,* vol. iii. p. 420. A
py of the first edition is in the Capel library just mentioned. A
py of one, without date, is marked in the *Bibl. Angl. Poet.*, page
9 at 12*l.*: and of that of 1600, at 8*l.* 8*s.* Warton was ignorant of
edition of the *Eglogs of the Poet B. Mantuan. Carmelitan.* by
rberville, of the same date of 1567; supposing that of 1594 to be
first. Again I may notice Turberville's *Tragical Tales,* (a transla-
n) 1576-1587, 12mo.: to the latter of which editions his Epitaphs
d Sonnets are attached. See the *Cens. Literaria,* vol. iii. p. 71-5.
Whatever may be Mr. Haslewood's attachment to BARNABE
OGE—and I can well conceive his attachment to the *christian*
*me**—I am not in the least surprised at the omission of this poet by
r. Campbell. Warton has vouchsafed to bestow a little attention
on his translation of the *Zodiac of Palingenius,* first printed in
61, 12mo. and a volume of sufficient rarity, since Messrs. Long-
n and Co. mark a copy of it at 5*l.* 5*s.* in the *Bibl. Angl. Poet.* page

to the curious under the fascinating titles of "*The Paradise of Dainty Devices*, 1576, quarto; *Breton's Small Handful of Fragrant Flowers*, 1575, 12mo: *Kendal's Flowers of Epigrams*, 1577, 12mo.; *Robinson's Handful of Pleasant Delights*, 1584, 12mo. and the *Phœnix Nest*, 1593, 4to. Of all these poetic treasures, some brief account is given below. When in fine condition, they are greedily caught at by the curious Bibliomaniac; who hastens to protect them by choice morocco coatings. I have heard it affirmed that these rarities exist, in an almost untouched state, with lapping-over-vellum bindings; but I lack faith to credit the report.*

for 10*l.* 15*s.*, and is now the property of Mr. Heber. A third production of Googe is his translation of *Naogeorgus Popish Kingdom, or the reign of Antichrist*, written in Latin verse; 1570, 4to. See Warton, vol. iii. page 322, note m: but particularly the *Cens. Lit.* vol. v. p. 376, 381. In the *Bibl. Angl. Poet.* p. 131, a copy of it is marked at 4*l.* 4*s.* In the *British Bibliographer*, volume ii. page 618, there is a long account of another (supposed) work of this poet, called *The Ship of Safegarde*, 1569, 12mo.: from the only known copy of the work in the library of Earl Spencer at Althorp: but why the author of that elaborate article (Mr. Haslewood) should conceive the initials G. B. inserted in the title page to be placed erroneously for B.G.*—and *hence* assign the book to Barnabe Googe—is beyond my powers, or habits of reasoning, to account:—"et adhuc sub judice lis est."

* I hardly know any bliss more thoroughly satisfactory and complete, than *would* be the possession of copies of these works in the manner here alluded to. But "the young" Bibliomaniac's sensibility must be neither tortured nor trifled with. The supposed fact must not take possession of his imagination or judgment an instant. To begin with the *Paradise of Dainty Devices*, which contained poetical specimens of some of the most illustrious Noblemen and Gen-

* The reader should be informed that the initials B. G. are sometimes printed as those of BERNARD GARTER. See *Warton's Hist. Engl. Poetry*, vol. iv. p. 249. edit. 1824, 8vo.

It is with the notice of most of the preceding wri-
rs—to which the name of Bishop Hall must be
dded—that the immortal *History of English Poetry*,

men of the day. It was first printed in 1576: again, in 1577,
78, 1580, 1585, 1596, and 1600. A perfect copy of the first edi-
n is of extreme rarity; but those of 1580 (of which a copy was
d for 53*l.* at the sale of the Roxburghe Library) and 1600, have
more copious contents: and from these, Sir Egerton Brydges
blished *his* edition, in 1810, 8vo.; which, for intrinsic value, is
ubtless the most desirable. It appeared in the third volume of the
itish Bibliographer. "*Breton's Small Handful of Fragrant Flowers*"
only (it should seem) "*for Women to smell to.*" Ritson gives us
full title;* and a copy of it was sold at Mr. Bindley's sale, part
no. 1135, for 14*l.* *Kendall's Flowres of Epigrammes out of sundry
most singular authors* (from which, by the by, Martial furnishes
greater number—see Warton, vol. iii. p. 432) is an exceedingly
e book, and was published in 1577, 12mo. A particular account
it appeared in the *British Bibliographer*, vol. iv. p. 150-7; from
ich it seems that only two copies were known to the contributor
the article. I will not pretend to affix the pecuniary value; but if
r I am at the left elbow of Mr. Evans, when such an article should

by THOMAS WARTON, concludes; and notwithstanding the general diffusion of talent, of almost every description, at the present day, that work still continues immaturely concluded. Doubtless it would be difficult to obtain such a rare union of intellect as is there displayed. The poet, the critic, the antiquary, the man of taste, as well as of genius, are concentrated in those matchless pages; but although there is no necessity to consider its completion a hopeless task, we may be allowed to hail the able and successful manner in which Warton's text has been *reprinted*.* The additional notes, are, for the greater part, both curious and learned; especially in matters connected with northern and Celtic literature—to which our own language and early literature bear considerable affinity. A work, so long wished for, and so ably exe-

described?—and how shall I record the "biddings" for this truly bright and beautiful object? To these NOSEGAYS of auncient flowers —"ever fair and ever young"—add the Collections known by the titles of *England's Parnassus, England's Helicon,* and the *Garden of the Muses;* each printed in a small octavo in 1600: but of which the last is by very much the . . . rarest volume. It is called "*Belvedere, or the Garden of the Muses.*" See *Cens. Lit.* vol. iii. p. 29. The first two have been reprinted; and the Helicon is a truly elegant and interesting production. A more choice critical selection of the poetry of the period could hardly have been made. In the mad times of the Roxburghe sale, a copy of the *Parnassus* brought 21*l.*; and of the Helicon, 24*l.* 13*s.* 6*d.* But the reprints have pulled down these prices more than *one* peg.

* In four octavo volumes, 1824; without name of editor: which, considering the able manner in which he has accomplished his object, is to be regretted. It is also to be regretted that the type, both of the text and notes, is so small. Neatly and accurately the work is doubtless printed: but Warton is always deserving of a quarto form. We became first acquainted with him in that garb; and early associations in these matters are both delightful and venial.

ited, may challenge the congratulations of all taste-l English philologists.

We are now to enter, as it were, "in medias res—" hen the poet and the dramatist appeared in their ll vigour; when the genius of SPENSER and of HAKSPEARE threw a lustre upon the reign of Eliza-eth, scarcely eclipsed by the success of her arms by nd and by sea. The very heroes of her reign were nbued with the soul of poetry; for where shall we nd "high thoughts seated in a heart of courtesy," if ey be not found in the thoughts and actions of Syd-ey and Raleigh?* With Shakspeare and his dra-atic successors, I have here nothing to do; as they e reserved for the ensuing and last department of is work.

* I find that I am, unintentionally, borrowing the ideas, if not the nguage, of Mr. Campbell. "In the reign of Elizabeth (says this egant and nervous critic) the English mind put forth its energies in ery direction, exalted by a purer religion, and enlarged by new

The order in which the poems of SPENSER appeared, is as follows. The *Shepheardes Calender*, 1579, 4to. reprinted in 1581, 1586, 1591, 1597; translated into Latin, and published in 1653, 1732.* *The Faerie Queen*, First Part, 1590, 4to.: Second Part, 1596, 4to. two vols.: 1609, folio; 1758, 4to. 3 vols.: 1758, by Church, 8vo. 4 vols.: 1758, by Upton, 4to. 2 vols. 1758, 8vo. 2 vols.: anonymous editor.† A miscellaneous volume, *Complaints, Ruines of Time*, &c. was published in 1590-1: which was followed up by some pastoral pieces, beginning with *Colin Clouts come home again*, in 1595, 4to. These, and other similar minor performances, are specified in the subjoined note.‡

And who, may I take the liberty to ask—who was

* Copies of the first edition of the SHEPHEARDS' CALENDER, of 1579, are rare. I find it not in the libraries of Steevens, Reed, Bindley, and Perry, A copy of the third edition of 1586 was purchased by me for Sir M. M. Sykes, at the sale of the Roxburghe library for 21*l.*: a sum infinitely beyond its marketable value.

† In the very surprising catalogue of Mr. Thorpe, 1824, part ii. no. 9018-2024, I find, amidst several early and scarce pieces of Spenser, two perfect copies of *both* parts of the first edition of the FAIRY QUEEN; one marked at 3*l.* 13*s.* 6*d.* and the other at 4*l.* 14*s.* 6*d.* The latter, in russia binding.

‡ At the sale of the Roxburghe library, I purchased for the late Sir M. M. Sykes, all the small pieces of Spenser, 1591, 5, 6, in two 4to. volumes for 30*l.* 9*s.*; but at the sale of that Baronet's library, they produced but 19*l.* 5*s.* The *Colin Clout's come again*, 1595, is marked at 4*l.* 14*s.* 6*d.* by Mr. Thorpe: and has been sold for as high as 10*l.* See the *Bibl. Angl. Poet.* p. 452. The *Teares of the Muses*, *Virgil's Gnat*, *Prosopopoia*, or *Mother Hubbard's Tale*, *Ruines of Rome*, *Muiopotmos*, or the *Fate of the Butterflies*, *Visions of the World's Vanitie*, and *Petrarch*, 1590-1, ALL FIRST EDITIONS, are marked, in russia, at 3*l.* 3*s.* by Mr. Thorpe: who also marks a separate copy of the *Muiopotmos* for 18*s.* This piece of intelligence will, I dare venture a trifle, lead more than two competitors to post away to secure

hat WILLIAM PERCY, (a supposed brother of Henry, he ninth Earl of Northumberland) whose *Sonnets to he fairest Cœlia*, published in 1594, 4to. produced he stupendous sum of 30l. at the sale of the library f Sir M. M. Sykes? While, at the same sale, Master smith's *Chloris, or the Complaint of the Passionate Despised Shepheard*, (in sonnets) 1596. 4to. produced within a pound of the same sum.*

It were idle to enter into a minute catalogue of the arious editions of the *Collected Works* of Spenser, fter the bibliographical and critical labours of the last Editor of the poet; whose "Variorum" edition of him, f it may be permitted me to use that term) is, in all espects, so superior to every preceding edition, that I ill not allow my "Young Man"—and much less my elderly Gentleman,"—to take any rest, till a well-oated copy of TODD'S SPENSER glitter upon his helves.†

Referring the works of Shakspeare and Ben Jonson to the ensuing department, I proceed at once to . . . the notice of MILTON. But no:—it must not be . . . Hundreds of black-letter sharp shooters spring up from their ambuscades, and level their deeply-loaded carbines at me, threatening destruction if I allow such names as *Gascoigne, Hall, Breton, Lodge, Marlow, Munday, Chester, Herbert, Herrick, Sandys, Rowland,* and *Southwell* to pass unrecorded!! As I am a great enemy to premature dissolution, of every description, I am most anxious to escape this meditated slaughter; and shall incorporate a few of the more popular pieces of these poets in the subjoined note.*

in the red morocco of the period: but copies in this state are of exceedingly great rarity. I shall only farther notice the exquisitely printed edition, superintended by *Dr. Aikin*, in 1806, 8vo. 6 vols.: of which copies in any state, but especially on LARGE PAPER, have a most inviting aspect. I now come to the above justly-lauded edition of the Rev. HENRY JOHN TODD, 1805, 8vo. 7 vols. The prolegomena are replete with interest and information. The notes, at the foot of the text, are apposite and erudite; and the Glossary, at the close of the work, is at once full and complete. There are copies of this *Editio Optima* on LARGE PAPER,† which usually adorn our more splendid private libraries.

* Shakspeare is however entitled to a distinct notice as a publisher of poems. His *Rape of Lucrece* first appeared in 1594‡ and again in 1598, each in 4to. A copy may be worth 21*l.* The reprint of 1624 was sold for 9*l.* 9*s.* At Bindley's sale. His *Venus and Adonis* first appeared in 1593, of which the only known copy is in the collection of Mr. Malone at Oxford, and for which Mr. M. gave 25*l.* A copy of the second edition of 1596 is also in the same wonderful collection. A copy of the third of 1602, which had been Steeven's, was sold for

† Why do Messrs. Rivington (the publishers of the Spencer of Mr. Todd) put forth so many sound ENGLISH CLASSICS in so sorry a typographical—or rather chartaceous—a garb? for the sake of both poet and editor, the small paper of the Spenser should have had a more inviting appearance.

‡ A copy of this first edition is in the library of Lincoln Cathedral; see *Bibliog. Decam.* vol. iii. p. 264.

Let us now free ourselves from the thraldom of conceits and "strange musings," to be found in the greater

2*l.* at the sale of Bindley's library. What then would the FIRST lition *now* sell for? The *Sonnets* of our Bard were first published 1609. A copy is valued at 30*l.* in the *Bibl. Angl. Poet.* A beauful copy of it is noticed in the *Ædes Althorp.* vol. i. page 194. I arn that Mr. Jolly, who combats as lustily as any heavy-metalled oxburgher for RARE EARLY ENGLISH POETRY, stumbled, in one f his Lancashire rambles, upon an unostentatious little volume, ontaining.... what? think'st thou, gentle and curious reader?.. ontaining . . . the *Venus and Adonis* of 1593 and *the Sonnets* of 609 . . both FIRST EDITIONS—in one and the same volume. Did he ive 3*s.* 6*d.* for the same? He was not asked so much. Would they ring fourscore guineas? They would bring more. Hie for Lancahire!—and will not my friend the Rev. Mr. Rice be of the party? ssuredly he will. For *such* an "ultimate result," even my friend ernardo would throw himself across the horse's back as postilion! ll these were republished in a collection of his poems in 1640, 2mo., having a head of our immortal Bard, by Marshall; and of hich a fine copy may be worth 7*l.* 17*s.* 6*d.* A little breathing may e required before such a formidable host of the remaining poetic

number of the poets just enumerated: and let us fly with equal rapidity and rapture to the GREAT BARD—

Octavius Gilchrist, from a copy which was given to Tom Warton by Warburton; and which copy, at the sale of Mr. Gilchrist's library in 1823, produced the sum of 4*l.* At the sale of Reed's library in 1807, a fine copy in russia was purchased by Mr. Hill for 15*l.* 15*s.* It is erroneously dated 1567. The various copies of various pieces of Gascoigne, including the edition of 1587, scarcely produced 12*l.* at the sale of Steevens's library; at that time they were stated to be "the completest collection of Gascoigne's works extant." How was this? The Roxburghe copy of the edition of 1575, to which the "*Steel Glass*" and the *Complaint of Philomene* were added, was sold for 10*l.* 10*s.*: and the edition of 1587, for 21*l.* Look sharply after the PORTRAIT of Gascoigne, prefixed to his "*Steele Glass*," 1576, 4to. with commendatory verses by Raleigh and others. Mr. Stace published an admirable fac-simile of it. The original is described by Granger, vol. iv. page 262, who says Gascoigne "was esteemed the best love poet of his age." See page 595, for the rare piece of biography of Gascoigne by George Whetstone. Mr. Haslewood's interleaved copy of Ritson's *Bibliog. Poet.* is abundantly supplied with ms. addenda relating to this gallant soldier and poet.

Just about this time, appeared the *Flower of Fame*, by ULPIAN FULWELL, 1575, 4to. It is fully described in the *Cens. Literaria*, vol. v. p. 164, by the late Mr. Gilchrist, perhaps from the identical copy which I have often inspected, at Stamford, in the library of my late lamented friend G. V. Neunburgh, Esq. Lamented and beloved was that friend. His respect for the name of CECIL (to whom the volume is dedicated by "Master Edmunde Harman,") induced him to become the purchaser of it; and it was always deposited in one of the small, lock-up drawers, in which his choicest black letter volumes were lodged. I often attempted to peruse it, but in vain. It was deadly dull. Yet this copy was sold at the sale of my friend's library in 1823, for 30*l.* 9*s.*; while, at Reed's sale, it produced only 15*s.* in conjunction with "black-letter" treasures of a similar complexion.

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and the *Whole Works*, 1587, 4to. at 35*l.* I cannot help thinking that a NEW EDITION of Gascoigne, with a biographical and critical introduction, in three octavo volumes, would do very well. Look to it, Messrs. Park, Haslewood, and.....

ho has so nobly and so successfully vindicated "the ays of God to Man." Much as Antiquaries may love

t Farmer's sale it was sold for 1*l.* 11*s.* 6*d.* It is half poetry and lf prose: but a portion of the historical part, relating to the His- ry of the Winning of Hadington in Scotland, in the second year of dward VI., is really valuable.

Of the Satires of BISHOP HALL, published under the title of *Virgi- emiarum*:* 1599, 12mo.: both parts—there is a masterly analysis in e fourth volume of *Warton's Hist. of Engl. Poetry,* occupying the rst fifty pages of the volume. Warton observes that "these satires e marked with a classical precision, to which English poetry had not et attained. They are replete with animation of style and senti- ent." The whole analysis and criticism is perhaps the chef d'œuvre Tom Warton. Nor is Mr. Campbell deficient in a just and vigour- sly executed estimation of the talents of this eminent Divine and atirist. These satires were written at the early age of twenty-three: In many instances (says Mr. C.) Hall redeems the antiquity of his llusions, by their ingenious adaptation to modern manners; and is is but a small part of his praise: for in the point, and volubility, id vigour of Hall's numbers we might frequently imagine ourselves erusing Dryden." *Specimens,* &c. vol. ii. 256-261. Of NICHOLAS

to mark out the tracks of Milton in Sylvester's translation of *Du Bartas*, and palpable and unquestionable

poems have a melancholy, tender, and religious air, which made them popular in their day: but his Muse was sometimes curvetting and wanton—and woe betide the young bibliomaniac who sets his heart upon Breton's "*Flourish upon Fancie, and Pleasant Toyes of an idle Head,*" 1577, 4to. :—or, his "*Workes of a young Wyt, trust up with a Fardell of prettie Fancies,*" 4to.!! Threescore guineas shall hardly fetch these black-letter rarities from the pigeon holes of Mr. Thorpe. See *Bibl. Steevens*, no. 997; *Bindley*, no. 743. I lack courage to add the prices for which these copies sold. Breton's "*Ravish't Soule, and the Blessed Weeper*, 1601, 4to. may be had for 15*l.* (together with sundry other minor rarities, of the poet) in the *Bibl. Angl. Poet.* p. 17. See the *British Bibliographer*, vol. iv. p. 356. The late Sir Mark Sykes often used to express to me his extreme partiality for this singular poet: and the sub-note in the *Bibliog. Decam.* vol. iii. p. 405, will shew that he possessed a few of his choicer works.†

Of THOMAS LODGE, procure, if you can, his *Fig for Momus, containing pleasant Varietie, included in satyres, eclogues*, and *epistles*, &c. 1595, 4to. obtainable for 5*l.* 15*s.* 6*d.* His *Rosalynde, Euphues's Golden Legacie*, 1590, 4to. is marked at 20*l.* in the B. A. P. and his *Alarum against Usurers, and delectable history of Forbonius and Prisceria*, 1584, 4to. produced the tremendous sum of 27*l.* at the sale of Bindley's library. This work has escaped Ritson; although the *Life and Death of William Longbeard the most famous and witty English Traitor &c. with many other most pleasant and prettie histories*, 1593, 4to. is

† The following is a list of the Pieces of Breton, with the prices for which they were sold, at the Sale of the library of Sir Mark.

PART I.

547	Nicholas Breton's Ravisht Soule, and Blessed Weeper, a Diuine Poeme, divided into two Partes, very rare, 1601, - -	4	6	0
548	——— Excellent Poeme upon the Longing of a Blessed Heart, with an addition upon the Definition of Loue, RARE, 1601. - - - - - -	5	0	0
549	——— Soules immortal Crowne, consisting of seaven glorious Graces, Vertue, Loue, Constancie, &c. poems, *very scarce*, 1605, - - - - -	3	0	0
550	——— Sir Philip Sydney's Ourania, that is Endimion's Song and Tragedie, 1606, - - - -	2	2	0
551	——— Mother's Blessing, a poem, *very scarce*, 1621,	4	4	0

as may be some of the imitations of the "Divine Weeks" in the "Paradise Lost," yet whatever the

duly chronicled by him. A copy of it was sold at the sale of Steevens's library for 4*l.* 7*s.*: which copy had cost its owner ONE SHILLING and NINE PENCE! The odd pence are diverting: but three penny biddings were then in vogue. CHRISTOPHER MARLOW, whose name will live as long as tender sentiment, clothed in language the most felicitous, shall be understood and felt,* is known rather as a dramatist than a professed poet. His play of *Dido, Queen of Carthage,* 1594, 4to. is perhaps the rarest of all dramatical or poetical pieces. Malone's copy of it (now at Oxford) and purchased from George Steevens's collection, for 17*l.* has been long considered UNIQUE. As a poet, Marlow is chiefly known by his imperfect piece of *Hero* and *Leander,* first printed in 1598—and continued by Chapman with unequal talent, and first published in 1600—of which a copy is in the Malone Collection. A copy of the reprint of 1606, 4to. is marked at 15*l.* in the *Bibl. Angl. Poet.*: and of that of 1637, at 4*l.* 4*s.* but the first reprint (1606) produced only 9*l.* 9*s.* at the sale of Sir M. M. Sykes's library. Marlowe was also a translator "*of all Ovid's Elegies,*" printed without date, at Middleburgh, in 12mo. of which a copy is valued at 7*l.* 7*s.* in the authority last quoted. Mr. Campbell observes, that "the Bishops ordered these translations to be burnt in public for their licentiousness.† If (continues he) all the licentious poems of that period had been included in the martyrdom, Shakspeare's *Venus and Adonis* would have hardly escaped the flames." *Specimens,* &c. vol. ii. page 160. A good account of this rare book (probably published in 1598, and containing forty-eight leaves) together with specimens of the text, is given in the *Cens. Lit.* vol. viii. 119-127.

Alas, for ANTHONY MUNDAY! Little is known of this once fa-

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* I allude chiefly to his exquisite little ballad of *The Passionate Shepherd to his Love;* beginning with "Come live with me, and be my Love"--a *gem,* which Isaac Walton has contrived to set so beautifully in the *pearly* pages of his "Complete Angler."

† Were these translations sent to *Middleburgh* on account of the qualms or the fears of our own printers to publish them? *Religious* tracts were frequently sent thither, or to "Marlborow in the land of Hesse," from such motives alone. But that *Marlowe's Epigrams and Elegies,* with those of John Davis, were also published at Middleburgh, in 8vo. without date . . . does that argue *pro,* or *con,* their moral tendency? A copy of them was sold at Bindley's sale for 8*l.* 18*s.* 6*d.*

Author of the latter touched, it seemed to turn to gold. I am strenuous in the recommendations of the FIRST

mous poet-laureat of the City of London: whose *Banquet of Daintie Conceits,** (an excellent title for a city poet-laureat) published in 1588, 4to. provokes the appetite, and gratifies the palate, of the most thorough-bred bibliomaniacal Epicure. An excellent account of this very rare book appears in the *British Bibliographer*, vol. ii. page 337: and a copy of it, together with a minute description of its contents, is marked in the *Bibl. Angl. Poet.* page 212, at FIFTY POUNDS. But for a City Banquet—and especially such an one as is furnished at the Albion, in Aldersgate-street,—this is a *moderate charge*. Speak, ye Roxburghers, when your Vice-president and Secretary was travelling in foreign parts! Ye know this . . . to your consolation, shall I add? But why droops Mr. Hartshorne, because he cannot discover "*The Fountayne of Fame erected in an Orcharde of amorous Adventures,*" published by the same prolific poet, in 1580, 4to.?! Mr. Haslewood, I learn, is gathering a bushel of golden apples from this poetical Hesperides,—and in the meantime is preserving, in a sandal-wood box, scented by the richest perfumes of the East, those excerpts from Munday's *Pain of Pleasure*, 1586, 4to. of which no eye hath yet glanced upon a copy, save that in the Pepysian library at Cambridge. The name of CHESTER appears only to one work; but THAT work, if ever it come into the possession of the curious collector—especially in a vellum-lapping-over covering—is most PRECIOUS indeed. It is called *Loves Martyr, or Rosalins Complaint, allegorically shadowing the truth of Love, in the constant fate of the phœnix and turtle*, &c. &c. 1601, 4to. From the *Bibl. Angl. Poet.* p. 47, this appears to be another FIFTY POUNDER! The copy was purchased by the late Sir M. M. Sykes, Bart.: and is briefly mentioned in a subnote in the *Bibliog. Decam.* vol. iii. page 405:---with sundry other similar and curious poetical rarities. Several of the great poets of the day contributed to the Love's Martyr of Chester—such as Shakspeare, Marston, Jonson, and Chapman: and observe how anxiously the book is recorded in Malone's *Suppl. to Shakspeare*, vol. i. p. 732—and a sight of it yet more anxiously solicited by Sir Egerton Brydges

* The remainder of the title is thus: *Furnished with verie delicate and choyce inventions, to delight their mindes, who take pleasure in Musique, and therewithall to sing sweet Ditties, either to the Lute, Bandora, Virginalles, or anie other instrument.*

EDITIONS of *Lycidas*, *Comus*, and *Paradise Lost and Regained*: and strange as it may appear, these first

in the *Cens. Lit.* vol. iv. p. 128! At the sale of Sir M. M. Sykes's library, this piece of Chester produced the extraordinary sum of 61*l.* 19.

Briefly noticing master ANTHONY CHESTER's only poetical work extant*—viz. "*Beawtie Dishonoured, written under the title of Shore's Wife*, 1593, 4to., of which Mr. Bindley's copy produced the enormous sum of 34*l.* 13*s.*—I proceed to Herbert and Herrick: men, of comparatively slender fame, but whose works merit a transient record. The muse of GEORGE HERBERT was grave, pensive, and religious. His little volume of poems is known under the title of the *Temple: Sacred Poems, and Private Ejaculations*; of which the second and best edition appeared in 1633, in a slender duodecimo volume. I have seen more than one beautiful copy of this pious volume —which has brought as much as 4*l.* 4*s.* in a delicately ruled, and thickly-gilt ornamented condition: and in some such condition there is good reason to believe that King Charles I. possessed it. Indeed his own copy of it, in blue morocco, with rich gold tooling, was once, I learn, in the library of Tom Martin of Palgrave. My friend the Rev. Mr. Rennell, Vicar of Kensington, possesses a very covetable copy of it, in contemporaneous binding, and we both agree that the τὸ καλὸν of Herbert's poetry, is that soothing and solemn ode, beginning thus—

Sweet day, so cool, so calm, so bright!*

which honest Isaac Walton, with his usual good taste, has incorporated into his "Complete Angler" . . . And here I call to mind, rather with an aching heart, the repetition of these lines, by a dear deceased friend, as we glided in our skiff beneath the willows which scantly flank the margins of the river Isis . . between Iffley and Oxford . . . We had been jocund with our sports of the quoit and pitching bar. A bright summer's sun had just set: and an evening, such as Collins has described with the most exquisite delicacy, was coming on. It has been with MY FRIEND, as it was with THE DAY . . .

Sweet dews shall weep thy fall to night,
For thou must DIE!!!

---

* Who possesses his *Procris* and *Cephalus*, 1593, 4to.? Is it ideal? Or is it in the collection of Richard Heber, Esqr.

† Consult the *Retrospective Review*, vol. iii. p. 215, &c.

editions are procurable for about one-fourth part of the sum of any one of the rarer early plays of Shak-

But I tear myself from these thrilling reminiscences;* and plunge amain into the Garden of Golden Fruit, or the *Hesperides* of ROBERT HERRICK, 1648, 8vo. a little out of chronological order, I admit.. but a desirable tome on many accounts: especially if it have a bright impression of the portrait of Herrick, by Marshall: and in such state it may be worth some five or six sovereigns. Mr. Campbell has judiciously referred his reader to the copious account of Herrick furnished by Mr. Nichols in his *History of Leicestershire,* where many of his poems are reprinted. Herrick will be as celebrated for his beautiful ballad of "*Gather the rose-buds while ye may*"—as Marlow is for that which has been noticed at page 708, ante. Mr. William Combes of Henley, a gentleman who collects with considerable taste, and who loves what he collects with no inconsiderable ardour, is the fortunate owner of Joseph Warton's OWN COPY of Herrick's *Hesperides* —and he carries this book in his right hand coat pocket, and the first edition of Walton's Complete Angler in his left, when, with tapering rod and trembling float, he enjoys his favourite diversion of angling on the banks of the Thames. A halt—on a hay-cock, or by the side of a cluster of wild sweet-briars—with such volumes to re-create the flagging spirits, or to compensate for luckless sport!—but I am ruralising. The merits of SANDYS as a Poet have been briefly noticed at page 432. Here, it may be as well to say that his *Job,* in point of versification, is considered to be equal to that of Waller. Pope thought highly of it. Warton's note in Pope's works, vi. 217; and in his Essay on Pope, Warton calls him "a melodious versifier"; vol. ii. p. 40.

What an oddity, and non-descript compound, was that SAMUEL ROWLANDS!—and why do I notice him here? Simply, because I firmly believe that a complete collection of his pieces, low, queer, comical, and contradictory, as they may be, could not be procured under the sum of 300 SOVEREIGNS. Judge for yourself, candid

* What is not a little remarkable—ere the publication of the first edition of this work, Mr. Rennell HIMSELF paid the debt of nature: at the age of 37, full of rationally founded hopes and even gilded prospects of honourable promotion in his profession. There were few "brighter" days than his: and few, on which the night that succeeded it, the "dew" of sorrow "fell" more heavily!

ornament to a noble library. Very recently there has appeared an edition of the poems of Milton, by the

Comus led the way, in 1634, 4to. :—a very thin volume, and rare. It has been my happiness to see the ORIGINAL Ms. in the library of Trinity College, Cambridge: written in a delicate hand, and bound in a small folio, in red morocco. No man, alive to poetical feeling, could see it with indifference. I embraced it with ardour.

Oscula nec desunt qui tibi jure ferant.

Propertius here comes happily to my remembrance: nor is it the *first* time that oscular benediction has been bestowed upon a BOOK. *Lycidas* followed, in 1638, 4to.: very rare. I have a recollection of seeing it sold beneath the hammer of Mr. Evans for about 4*l.* 14*s.* 6*d.* Next, *Poems bothe English and Latin, composed at several times*, 1645, 12mo. with the first portrait of the author, by Marshall. A copy of this book (I presume with a fine impression of the portrait), is marked at 5*l.* in the *Bibl. Angl. Poet.* page 211. This portrait however is very faithless, and was abused by Milton himself.

To pass over minor bibliographical matters, I come at once to the

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The sea shall all be fire, and on the shore
The thirsty Whales with horrid noise shall roar:
The sun shall cease the black coach of the Moon,
And make it midnight when it should be noon:
With rusty Mask the Heavens shall hide their face,
The stars shall fall, and all away shall pass:
Disorder, dread, horror, and death shall come,
Noise, storms, and darkness shall usurp the room.
And then the *Chief-Chief-Justice'* venging wrath,
(Which here already often threatened hath)
Shall make a BON-FIRE of this mighty Ball,
As once he made it a vast Ocean all. Page 4.

"Sylvester (says Mr. Campbell—who accounts, I think, very naturally for the origin of Milton's acquaintance with his poem) was a puritan, and so was the publisher of his work, Humphrey Lownes, who lived in the same street with Milton's father; and, from the congeniality of their opinions, it is not improbable that they might have been acquainted. It is easily to be conceived that Milton often repaired to the shop of Lownes, and there first met with the pious didactic poem." Among Sylvester's epithets, Mr. Campbell meets with the "opal-coloured morn," which he considers as a beautiful expression, and as not used by any other poet. But what is this to the "rosy-fingered" morn of Homer? and what an hexametrical conclusion is the Greek expression-- "ροδοδακτυλος Ηως." Milton makes the morn with "rosy steps" sowing "the earth with orient pearl." It is a beautifully lengthened image.

Rev. E. HAWKINS, of which the object is to exhibit a selection of the best Variorum notes on the basis of the edition of Bishop Newton—including many valuable notes of Thomas Warton from his edition of the

PARADISE LOST, which was first published, in *ten books*, in 1667, 4to.: the poem immediately following the title-page, without argument, or list of errata. According to the minute and accurate account of Mr. Todd, not fewer than FIVE title-pages (including the first) were requisite to make the work "go down (as the phrase now is) with the public." Two different title-pages appeared with the date of 1668; and two more with that of 1669: Mr. Todd thinks that, of this edition, with the dates of 1668-9, some errata were corrected by cancels while the work was going through the press. A copy, with the first date of 1667, is marked at 5*l.* 5*s.* in the *Bibl. Angl. Poet.*: with the second date of 1668, at 3*l.* 3*s.*; and with the third date of 1669 at 2*l.* 6*s.*—in the same Catalogue. Messrs. Payne and Foss have a copy of the edit. of 1668, with three portraits of Milton, at 3*l.* 3*s.* Mr. Thorpe marks a copy of the third date, including the *Paradise Regained* and *Samson Agonistes* of 1671,—FIRST EDITION of each—in one volume—at 1*l.* 11*s.* 6*d.* A fine copy of the date of 1669 was sold at Reed's sale for 1*l.* 6*s.* Mr. Payne marks a copy at 18*s.* A fine copy of the edition of 1674, 8vo. when the Paradise Lost *first* appeared in *twelve* books—was sold for 1*l.* at the sale of Bindley's library. Consult page 57 of Bindley's catalogue. The first edition of the *Paradise Regained*, 1671 (just mentioned) may be had for a few shillings. At least, I have possessed it for two. I go at once to the pretty little edition of the entire works of our poet, published by *Tonson* in 1711 and 1713, 12mo. Its chief praise is accuracy, with a sufficient degree of Elzevirian neatness: and I make no doubt that Addison, Pope, Swift, and Arbuthnot, always travelled with a copy of it. I have seen more than one *Roger Payne* bound copy; but what would Charles Lewis make of it, "out of sheets?" The Vicar of Hendon would, I venture to guess, best answer this question. However, I find that at Reed's sale a copy of these two volumes brought 15*s.*: at Bindley's, 1*l.* 11*s.* 6*d.*: and at the Duke of Marlborough's, 3*l.*:—ADDISON'S OWN COPY! It had been Colonel Stanley's. Messrs. Arch mark the Paradise Lost (1711) at 12*s.*: and the Paradise Regained, and other poems, (1713) at 9*s.* The edition of 1713 did not

Minor Poems of Milton. The life of our poet is, very judiciously, that of Bishop Newton. Another com-

however "go off" so briskly; for it required a new title-page of 1721 to make it more palateable with the public. See Todd, vol. i. p. 192.

In 1720 appeared *Tickell's* handsome edition, in two quarto volumes, incorporating Addison's criticism on the Paradise Lost, from the Spectator. A list of 300 Subscribers is prefixed. Milton was now therefore becoming fashionable. I pass by the subsequent editions of 1746-7 by *Tonson*, which says Mr. Todd "are printed with great correctness," to notice with becoming commendation the handsome edition of Hawkey, 1747, large octavo—now somewhat uncommon: but since the times of splendid printing, the volumes of Hawkey lose much of their magnificence. Let them however receive a quiet russia binding. The *Glasgow press* has distinguished itself in the editions of 1750, 4to. and 1770, folio, But of all the editors of Milton, with the exception of Warton and Todd, none have rendered our immortal Bard greater justice than the celebrated BISHOP NEWTON; a scholar and a Divine. I speak of the best edition, which I believe appeared in 1753, 8vo. 4 vols. and 1754, 4to. 3 vols. The pencil of HAYMAN, (the STOTHARD of his day) was called in for the embellishment of these volumes; and worse things have appeared from that quarter. The engravings are ordinary enough; but *Vander Gucht* was no conjuror. Bishop Newton's edition of Milton is the best edited ENGLISH CLASSIC up to the period of its publication. Hard upon this, appeared the lovely impressions of *Baskerville:* twice in octavo, 1758 and 1760—and once in 4to. 1759. But the octavos have a quarto aspect. My friend Palmerin revels in his delicious copy of 1760, bound in the morocco of the day; and I find that a similar copy is marked at 3*l.* 10*s.* in the catalogue of Messrs. Payne and Foss: while a copy of the first edition of 1758 is to be found in the catalogue of Messrs. Arch for 3*l.* 13*s.* 6*d.* I know of no *parlour-reading* like that of Milton in one of the editions of Baskerville.

The reprints of Bishop Newton's edition are scarcely to be numbered. At length appeared the first critical edition of the minor poems from the classical and elegant pen of TOM WARTON, in 1785, 8vo.—a performance, nearly as perfect of its kind as it could well be. It was reprinted in 1791 with many alterations and additions:

mendable object is, the circulation of a good edition and I will allow my "Young Man" no quarter unless he procure a copy. In 1795 appeared the labours of the third *critical* editor of Milton. I mean, the late Mr. DUNSTER—in a quarto volume, containing the *Paradise Regained*. In 1797, this was followed by the *Minor Poems*. Meanwhile, the press of *Bensley* had produced the most beautiful impression of our Bard then seen—and since, of its kind, never eclipsed. I speak of that of 1796, 8vo. 2 vols.* Messrs. Arch mark a copy of these lovely volumes at 2*l.* 8*s.* in morocco binding. In 1794-7 appeared the *ne plus ultra* of magnificent printing and embellishment. I speak of the edition from the press of Bulmer, or as it is called, the *Shakspeare Press*, in three folio volumes, the text of which owes its correctness to the revision of Mr. George Nicol. The reader may see what is said of this matchless work in the *Bibliogr. Decam.* vol. ii. 385. The engravings, in stippling, by various artists, are from the designs of Westall: and I well remember the impression made upon the public by the exhibition of these highly wrought drawings. The 4to. edition of 1799, beautifully printed by Bensley, with plates by *Richter*, can never lack a purchaser. DR. AIKIN published three elegant editions, with a critical essay: Lond. 1801, 12mo. 4 vols.: 1805, 3 vols.: and 1808, 8vo. 4 vols. At last came forward the VERY BEST edition of the poet by the REV. MR. TODD; first in 1800, 8vo. 6 vols.: and, secondly, in 1809, 8vo. seven volumes. The Life of the Author, and an incomparable Verbal Index, applicable to any edition, form the seventh volume: which cannot fail to be in a constant state of requisition. This volume is obtainable for 9 or 10*s.* Mr. Todd has secured for himself a rich harvest of renown in his editions of Spenser and Milton, to say nothing of his great and successful labours on the Dictionary of Dr. Johnson:—of which a second edition is absolutely in contemplation. I wish he would give us the entire works of CHAUCER—and then, he may "depart in peace." But a peaceful departure, with HIM, need not depend upon the completion of such an undertaking. He will long live in the hearts of those who appreciate his talents and know his worth.

Sis licet felix ubicumque mavis,
Et memor nostri . . . . vivas!

I hasten to the conclusion of this piece of Miltonic bibliography.

* A copy on LARGE PAPER was sold for 6*l.* 12*s.* 6*d.* at the Stanley sale.

at a reasonable price: both of which objects are here successfully accomplished. I scarcely know a more useful and judicious impression of the poetry of Milton; and I give it (from the experience of a careful perusal) a warm and a general recommendation.*

There be yet authors—overlooked in the preceding list of minor poets—upon whose works, unknown to posterity, Milton might have silently fed, and nourished and inflamed his darling passion for the Muses, The quaint DAVIES, the fertile WITHER, the tender LOVELACE, the gentle CRASHAW, the classical CARTWRIGHT, the refined and impassioned CAREW . . . with herds of JORDANS, DANIELS, DRAYTONS, RANDOLPHS, and one knows not whom . . . these, as they were certainly more or less perused by Pope, so is there no very great improbability in the supposition, that they might have occasionally found their way into the pockets or to the shelves of John Milton. That the "Old Man" may not be disappointed in meeting

In 1802 appeared *Duroveray*'s beautiful edition of the Paradise Lost, printed by Bensley, and embellished with engravings. This is a "companion meet" for the Virgil of 1800, published by Didot. In 1808 came forth the Latin and Italian Poems of Milton, &c. with a fragment of a Commentary on Paradise Lost, by the late WILLIAM COWPER, 1808, 4to. Every thing with the name of Cowper is necessarily deserving of notice, if not of praise; but this publication did not add much to the reputation of that sweet poet. Who would be interested in the *English* version of the Latin and Italian poetry of an *Englishman*? To this edition however, there are plates from the designs of Flaxman, in the usual style of classical purity of that great sculptor. Indeed, I hardly know of any monument to the memory of the pious and illustrious dead, more intensely touching, as well as more obviously appropriate, than that of Flaxman to the memory of Cowper. But this is wandering.

* This edition appeared 1824, 8vo. 4 vols. The publishers are Mr. Parker of Oxford, and Mr. Whittaker of London.

again with the companions of his youth, and that the "Young Man" may be stimulated towards the acquisition of "rich and rare" pieces of these comparatively neglected Bards, for the solace of his latter years, I concentrate, below, a few bibliographical notices relating to them.*

* What a task have I again undertaken? Almost as intricate and wearisome as any in the preceding pages of ENGLISH POETRY. First, for the "quaint DAVIES." Wood has given a tolerably copious list of his pieces—intermixed, however, with errata which have been properly corrected by his editor, the Rev. Mr. (now Dr.) Bliss. *Athen. Oxon.* vol. ii. col. 260-4. His earliest piece appears to have been *Mirum in Modum. A Glimpse of God's Glory and the Souls Shape,* 1602, 4to. A copy was sold for 4*l.* at the sales of the libraries of Mr. Nassau and Sir M. M. Sykes. In 1603 appeared his *Microcosmus,* The *Discovery of the Little World,* &c. 4to.: for which consult the *Cens. Lit.* vol. ii. p. 108. A copy was sold for 5*l.* 7*s.* 6*d.* at the sale of Sir M. M. Sykes's library. Among his rarest pieces, is his *Holy Rood or Christs Crosse,* &c. 1609, 4to. A copy was sold for 3*l.* at Mr. Nassau's sale. But his *Summa Totalis, or all in all, and the same for ever,* preceded it two years; namely, in 1607. It is a rare, and I make no doubt a dull, piece. His *Muse's Sacrifice,* 1612, brought 20*l.* at the sale of Bindley's Library. The *Scourge for Paper Persecutors,* 1625, 4to. (second edition) is pronounced by Mr. Park to be "a lively pasquinade on the literature of the times"—It was first printed in the *Scourge of Folly,* 1611, which was a collection of Epigrams, by John Davis. See the *Cens. Lit.* vol. vi. p. 275, which gives a few "good points" from this Scourge for Paper Persecutors. The *Select Husbande for Sir Thomas Overburie's Wife, now a matchlesse Widow,* 1616. 4to. In noticing this work Mr. Park calls Davis a "verbose rhymer and writing master." *Cens. Lit.* vol. v. 367. And yet Davies (NOT *Sir John Davies*—to whom Mr. Campbell confines himself, vol. ii. p. 377) is, somehow or other, the present fashion among some Collectors: and Mr. Freeling gives him a conspicuous place on his shelves of poetical rarities. Those who have set their hearts on a few of the rarer effusions of his Muse, will find them at costly prices in the *Bibl. Angl. Poet.*: not more than eight articles averaging 14*l.* an article. Among these, *Humours*

The road is now clear, open, and obvious. Having
d the tractable reader through the brambles and

aun on Earth, 1603, 4to. and *Wittes Pilgrimage*, being marked
25*l.* each. A copy of the latter, with the title ms. was sold for
6*d.* at the sale of Sir M. M. Sykes's library. As to the "fertile
THER," I will positively have nothing more to do with him than
efer the absolute and determined Collector of his pieces, such as
ny worthy friend Mr. Haslewood, to the fecund notice of his per-
mances given by Mr. Park in the first, second, fifth and sixth
umes of the *Censura Literaria*; and in the first, second, and third
umes of the *British Bibliographer*. In the *Bibl. Angl. Poetica*,
fewer than twenty-seven pages are occupied by a list of upwards
forty of his pieces, elaborately set out; see p. 371, &c.

Of the tender LOVELACE;" we have his *Lucasta*, &c. 1649, 12mo.
Posthume Poems, 1659, 12mo. with *Elegies sacred to his Memory*,
50, 12mo.: all of them somewhat uncommon books—and well
cribed in the *Cens. Literaria*, vol. ix. p. 337, &c. vol. x. page 290.
the "great *catch*" is, to have the portrait of Lovelace, by *Hollar*
among the graphic rarities of the day. My friend Mr. Utterson,
o enhances his love of art by a very considerable practical profi-

briars which beset the earlier paths or haunts of the more ancient British Muse, and having placed him in

Ellis, has given some pretty specimens of his poetry; and an account of the gallant, accomplished, and unfortunate author may be seen in the *Gent. Mag.* vol. lxi. and lxii.

RICHARD CRASHAW has received an admirable bibliographico-critical memorial in the *Retrospective Review*, vol. i. p. 225-250. His *Steps to the Temple* were first published in 1646: afterwards in 1670: his *Carmen Deo Nostro* and *Sacred Poems*, &c. in 1652. A copy of this latter work, which has some curious embellishments, is marked at 6*l.* 6*s.* in the *Bibl. Angl. Poet.* It is no wonder that Pope, in his Eloisa, borrowed the well-known verse of

Obedient slumbers that can wake and weep

from Crashaw; who "appears to have been a man of a warm and enthusiastic temperament, which he carried into every thing, and most especially into his religion." *Retrospective Review*, vol. i. page 227. The specimens here selected are very curious of their kind. The "Steps to the Temple" are obtainable for a few shillings, in ordinary binding.*

When I lie tangled in her hair,
And fettered to her eye---
The birds, that wanton in the air,
Know no such liberty. Campbell, vol. iii. p. 400.

* "The title of this work (says Mr. Campbell, vol. iii. p. 358) was in allusion to the church at Cambridge, near his residence, where he almost constantly spent his time. When the Covenant, in 1644, was offered to the Universities, he preferred ejection and poverty to subscribing it. Already he had been distinguished as a popular and powerful preacher. He soon after embraced the Catholic religion and repaired to France. In austerity of devotion he had no great transition to make to catholicism; and his abhorrence at the religious innovations he had witnessed, together with his admiration of the works of the canonised St. Theresa of Spain, still more easily account for his conversion." *Specimens*, vol. ii. p. 358. Mr. Campbell thinks that "there is some similarity between the speech of Satan in the *Sospetto di Herode* of Marino (which Crashaw has translated) and Satan's address to the Sun of Milton." There can be no doubt, not only of this, but of very considerable obligation, on the part of Milton, to the *Adamo* of Marino, published at Milan in 1609, 4to. and to other "Adams" so copiously noticed by Mr. Todd, in his Milton, vol. ii. p. 249-255. Mr. Wilbraham possesses a copy of Marino's work, which is well worth five or six guineas. The plates are pretty and pleasing. See also the *Retrospective Review*, vol. i. p. 241.

l front of the divine Milton, there remains little re than to notice the subsequent poets in the chro- logical order in which they flourished . . and with ich the department of ENGLISH POETRY may be ap- priately concluded. Yet I check myself. COWLEY

s to the "herds of JORDANS" what is to be done with these wild hard-catching animals? Not fewer than *seven* of them are at moment before me—from the fertile meadows of my neighbour friend, Francis Freeling, Esq. Their titles are as follow: *A Nur- of Novelties: Characters: Claraphil and Clarinda: Divinity and rality: The Muse's Melody: Piety and Poesy: Wit in a Wilder-*: all tiny, thin, dingy-looking, and scurvily printed duodecimos ut sound, and "fit for market." From the *Cens. Liter.* vol. i. e 37, I find that Tom Jordan was a player in the company of the l Bull: and, after the Restoration, City Poet, and describer of d Mayors Shows. O rare Tom Jordan! Mr. Bindley had several is pieces: the *Jewels of Ingenuity set in a coronet of Poetry,* ch produced 10*l.* 15*s.* *Claraphil and Clarinda,* 4*l.* 7*s.*; and *Royal or of Loyal Poesie,* 2*l.* 17*s.* See again, part ii. p. 85 of his Cata- ue. We want to know more about the author.

is a name that merits distinct notice, and decided

be not to the full as beautiful and perfect as the "Come live with me and be my Love" of Marlow—and its answer by Raleigh—or the "Drink to me only with thine eyes" of Jonson. Carew has been fortunate in his biographers and critics. The powerful pen of Lord Clarendon has rendered him ample justice—in his own life, volume i. page 36. "He was a person (says his Lordship) of a pleasant and facetious wit, and made many poems (especially in the amourous way) which, for the sharpness of the fancy, and the elegancy of the language, in which that language is spiced, were at least equal if not superior to any of that time." Anthony Wood says he was "famed for the charming sweetness of his lyric odes and amorous sonnets." After the admission of occasional indelicacy, and frequent affectation, Mr. Campbell remarks, that, "among the poets who have walked in the same limited path, Carew is pre-eminently beautiful, and deservedly ranks among the earliest of those who gave a cultivated grace to our lyrical poetry. His slowness in composition was evidently that sort of care in the poet, which saves trouble to his reader.... and he unites the point and polish of later times, with many of the genial and warm tints of the elder muse." *Specimens*, vol. iii. p. 187. The fourteen following pages are devoted to specimens of his composition. But Mr. Ellis has done him ample justice: vol. iii. p. 168. Headley, a very surprising young man, and competent in all respects to appreciate the talents of Carew, has also rendered him justice—"Many of his productions," says he, "have a certain happy finish, and betray a dexterity, both of thought and expression, much superior to any thing of his contemporaries, and, on similar subjects, rarely surpassed by his successors." *Select Beau-*

Ask me no more where Jove bestows,
When June is past, the fading rose;
For in your beauties orient deep
These flowers as in their causes sleep.

Ask me no more whither doth haste
The nightingale, when May is past;
For in your sweet dividing throat
She winters, and keeps warm her note.

Ask me no more if east or west
The phœnix builds her spicy nest;
For unto YOU at last she flies,
And in your fragrant bosom dies.

But is not the beautiful ballad, beginning

"He that loves a rosy cheek."

preferable even to the preceding? My friend Mr. Douce, says it *is*: and Mr. Douce is not only an "honourable," but a most competent judge, in these matters.

nmendation, in the text of this work. While a lad

of Ancient English Poetry : p. xxxiv. *Kett's Edition.* The works Carew lie within a small compass. They were published the year r his death, in 1640, in a small 8vo. volume: again in 1642: a third time revised and enlarged in 1651. Old Anthony a Wood s us that "the songs in the said poems were set to music, or, if please, were wedded to the charming notes of Henry Lawes, at time the prince of musical composers, &c." *Athen. Oxon. Edit.* s. vol. ii. p. 658. These editions are at a low price; but I marvel that my friend SORANZO should have given 1*l.* 1*s.* for his choicely nd copy of the third of 1651, or that he should read choice extracts efrom every alternate Wednesday evening. The last and best or of Wood tells us to shun the incorrect reprint by Tom Davies, bookseller, in 1772, 8vo. The expert reader will not of course found Richard, with *Thomas* Carew—the translator of Tasso's salem, printed in 4to. (about 1592) and again in 1594:—a ce book, and pushed to the price of 12*l.* 12*s.* in the *Bibl. Angl.* . p. 63. But concerning this work, see an excellent article in *Retrospective Review*, vol. iii. p. 32.

n regard to DANIEL and DRAYTON, I must commence this para-

at Westminster, he had the courage to become an

2*l.* 1s. at the sale of Bindley's Library. Wood calls Daniel the most "noted poet and historian of his time." For his History of England, consult p. 199, ante. A word now for my very old favourite MICHAEL DRAYTON. "Drayton and Daniel, (says Mr. Campbell) though the most opposite in the cast of their genius, are pre-eminent in the SECOND poetical class of their age, for their common merit of clear and harmonious diction. Drayton is prone to Ovidian conceits, but he plays with them so gaily, that they almost seem to become him as if natural. His feeling is neither deep, nor is the happiness of his fancy of long continuance, but its short April gleams are very beautiful. His legend of the Duke of Buckingham opens with a fine description. Unfortunately, his descriptions in long poems are, like many fine mornings, succeeded by a cloudy day." *Specimens*, vol. i. p. 166.* But Drayton exhibits an ampler field for the Bibliomaniac to exercise his taste, and devote his wealth, than does Daniel; and the pages of the *Bibl. Angl. Poet.* (p. 68-73) will supply the best recipe for the cure of plethora in the latter case. The earliest published piece of Drayton seems to have been *the Owle*, 1604, 4to. (reprinted in the appendix to the edition of 1748, folio), of which a copy is marked at 5*l.* 5*s.* in the work just referred to. The *Muses Elizium*, which brought only 8*s.* 6*d.* at Reed's Sale, produced 5*l.* at that of Bindley. The *Polyolbion*, enriched with notes by Selden, is the great work of Drayton; and the best edition of it, containing both parts, is that of 1622, folio: of which a remarkably fine copy, with the frontispiece, and portrait of Prince Henry by Hole, and all the other plates, produced the amazing sum of 9*l.* 19*s.* 6d. at the sale of Colonel Stanley's library. I remember seeing a very fine copy of this estimable volume, in the original binding, at Mr. Triphook's, some half dozen years ago, which was marked at 7*l.* 17*s.* 6*d.* The first (but necessarily imperfect) collection of Drayton's Poems was

* In the third volume of his Specimens, which contains not fewer than 53 pages of extracts from Drayton, we meet with this farther vigorous delineation of the poet's merits. "The language of DRAYTON is free and perspicuous. With less depth of feeling than that which occasionally bursts from Cowley, he is a less excruciating hunter of conceits, and in harmony of expression is quite a contrast to Donne. A tinge of grace and romance pervades much of his poetry: and even his pastorals which exhibit the most fantastic views of nature, sparkle with elegant imagery. The *Nymphidia* is in his happiest characteristic manner of airy and sportive pageantry." p. 2.

hor; and published his *Poetical Blossoms* in 1633, . a book, of great price to the keen-scented Col-

619, folio; of which a copy in morocco binding is marked at s. in the *Bibl. Angl. Poet.* A later and more complete edition given in 1748, folio, worth about 1*l.* 11*s.* 6*d.* A third, and scarce impression, is that of 1753, 8vo. 4 vols. worth probably 2*s.* 6*d.* These editions contain the notes upon the Polyolbion: s, full of curious and erudite matter relating to the history and graphy of our own country.

f the "brilliant RANDOLPH," see what is said in the *Retrosp. ew*, vol. vi. p. 61-87. "A band, which, with Ben Jonson at head, was never more brilliant, active, joyous, and important, when our YOUNG POET sparkled away his nights with them "in e lyric feasts" at the Sun, the Dog, the Triple Tun,

> Where they such clusters had
> As made them nobly wild not mad.

was soon joined with CARTWRIGHT,* as the adopted son in the

During the NOCTES ATTICÆ which I spent at Althorp in the autumn of 1819, ile preparing materials for the Ædes Althorpianæ—I chanced to alight upon

lector, if it have the *portrait* of the author; but otherwise of comparatively little value. His poetry was

Muses of Jonson himself; a distinction which all who know the character of that great writer, will allow to be no ordinary proof of the qualifications of Randolph. In such company, and with such pursuits as his "*Poems*, with *the Muses Looking Glasse*," &c. 1640, 8vo.: disclose, he blazed out his life, and died at Blatherwyke, in Northamptonshire, in the year 1635, and the 30th of his age. Owen Feltham, the author of the *Resolves*, wrote these lines upon his memory.

> Such was his genius like the quick eyes' wink,
> He could write sooner than another think.
> His play was fancy's flame, a lyghtning wit,
> So shot, that it could sooner pierce than hit.

Sir Christopher, afterwards Lord Hatton, erected a monument to his memory: but I think Mr. Campbell makes him a little too much of a toper with Ben Jonson, and draws too dark a conclusion about the poverty and wretchedness of his circumstances and death. Randolph's poems, reprinted in 1664, and 1668, are cheap and accessible, and should be read: "his wit and humour are very conspicuous in the puritan characters, whom he supposes the spectators of his scenes in the Muses Looking-Glass."—*Specimens*, vol. iii. p. 101-112.

And shall this cluster of English Poets, the very stars and constellations of the middle of the seventeenth century, be dispatched without the notice of two Wights, of almost equal distinction—although with very different degrees of celebrity!! Come forward my DRUMMOND of Hawthornden, and eke my poet of the Thames, JOHN TAYLOR! Of Drummond, those who will consult the *Retrosp. Review*, vol. ix. p. 351, and Mr. Campbell's Specimens, vol. iii. p. 341, &c. will be satisfied of his just claims to a lasting celebrity: and those who happen to have the edition of his works of 1659, 8vo. with his portrait by Gaywood, will not be displeased to learn that such a book, in sound condition, was sold for 7*l.* 17*s.* 6*d.* at the sale of Mr.

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and which might be worthy of transcription. Dr Bliss has enriched Lord Spencer's copy by transcripts from a copy of these poems, which appears to contain a few more stanzas than the present. Mr. Grenville's copy is the only one, of which I am aware, that contains the verses on the Queen's return from the Low Countries, and on the death of Sir Bevil Grenvill. A nice and neat copy, portrait included, may be worth 1*l.* 5*s.*

collected in 1668, but the more recent editions 1707, 1721, and 1772, 8vo. (the latter edited

ley's Library. The folio edition of 1711, with a fine mezzotint e poet by Faber, is worth about 1*l.* 11*s.* 6d. A most interesting unt of the meeting of Drummond and Ben Jonson is given by Gifford in his new edition of *Ben Jonson's Works*, vol. i. p. cxxxiv.* of all the oddities of his day—and of all the men from whom an unt of himself, and of his contemporaries, would have been among most gratifying bequests to posterity, "JOHN TAYLOR THE TER-POET," was the man! He was a slang fellow, and a sort KELTON in his way. His pieces, which are well nigh innumera- were collected and published in 1630, in a folio volume, replete bizarre and barbarous wood-cuts. Nevertheless, a copy of this me, perfect in all respects, was pushed to the enormous sum of 15*s.* at the sale of Col. Stanley's Library in 1814. The finest , in point of genuineness of condition, which I ever saw, is that e library of the late Mr. Sparrow of Worlingham in Suffolk.

nd here, as the closer to this list of ODDITIES and RARITIES—or illustration of the "one knows not whom" of the text—let me e only brief mention of *Dolarney's Primrose*, 1606, 4to. *Chutes*

by the celebrated Hurd, Bishop of Worcester) are those which a judicious Collector will desire to possess.* DENHAM must be noticed, if it be only to

* The library of my neighbour, just mentioned, furnishes me with a copy of the *Blossoms*, of 1633, 4to. as above noticed. The gem of this book is the portrait of Cowley, in his 13th year, engraved by Robert Vaughan. Beneath the portrait, are these verses, by B. Masters.

Reader, when first thou shalt behold this boyes
Picture, perhaps thoult thinke his writings, toyes.
Wrong not our COWLEY so: will nothing passe
But gravity with thee? Apollo was
Beardless himselfe, and for aught I can see
Cowley may yongest sonne of Phœbus bee.

Mr. Freeling's copy is bound in blue morocco. In the *Bibl. Angl. Poet.* a copy with the portrait is marked at 16*l.* and without the portrait at 4*l.* *The Mistresse*, or *Severall copies of Love Verses*, were

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Old English Poetry in the parish of Marylebone. The *Massacre of Money*, 1602, 4to. The following is an almost hap-hazard extract:

Goe bid the Clarke ring day-bell earlier,
Bid the CHURCH WARDEN mind the broken grave,
Then goe consult with Parish Minister,
And see the poore mans box his due to have.
&c. &c. &c.

This is marked as a "rarissimus" article. *The Scourge of Venus*, 1613, 18mo. Mr. Freeling knows of no other copy. It is a translation of Ovid's horrible, but highly wrought, story of Myrrha and Cinyras. On the completion of the guilt of the father and daughter, it runs thus:

Their bed doth shake and quaver as they lie,
As if it groan'd to beare the weight of sinne,
The fatall night-crowes at their windowes flie,
And cry out at the shame they do live in:
And that they may perceiue the heauens frown;
The Poukes and Goblins pul the couerings downe.

Again: *Wit a sporting in a pleasant Grove of New Fancies*, by H. B. with a portrait prefixed. "Æt. 32." very rare: especially with the portrait. These, out of 333 slim-waisted quartos and octavos. Think, however, of Malone's most marvellous collection at Oxford!—which contains five goodly quartos of *Greene's* pieces alone: four, of *Lodge's*: *Nash* in two; and *Spenser* in four; and many of these volumes enclosing *ten* or *more* pieces of the greatest rarity in each. But Atticus hears this unappalled. "He is YET a" Collector.

ntion that his *Cooper's Hill* (and who reads even *s ?*) first appeared in 1642, 4to. The neatest edi-n of his works, with which I am acquainted, is that *Tonson*, of 1719; and there be those who love to ssess the edition of DONNE's poems, of the same te, and by the same printer. But are these authors er read, even in fine copies of the best editions of em ?*

BUTLER's HUDIBRAS "cuts up famously" for a llector of old poetry. There are the first editions 1662-74, which are extremely difficult to procure: en follow the statelier impressions of *Grey* and *ush ;* and recently the very splendid and matchless e published by Messrs. *Baldwin*, of Newgate-street. t the French, and a most marvellous, version of

t printed in 1647, 8vo.—a neat copy may be worth 1*l.* 1*s.* The ion of 1707, 2 vols. 8vo. contains 20 portraits, and other miscel-eous prints; and may be worth 1*l.* 1*s.* in goodly binding; but to

Towneley, in 1757, in 3 vols. 12mo. was of a rare and costly description; till its recent reprint, at Paris. Below let my "Young Man" puzzle and distract himtelf "how to choose a Hudibras."*

* It is now several years ago, since I met with a gentleman of the profession of the law, but of whose name all recollection is vanished, who conversed long, learnedly, and agreeably, about the bibliographical history of HUDIBRAS. He told me, however, I think, that the *second* edition was rarer than the *first*. I do not speak with confidence of the dates of the early editions; but a full and instructive article upon *Hudibras* and *Imitations* of him, appears in the *Retrospective Review*, vol. iii. p. 317. The second part was first printed in 1663. The best critical edition, not only of this author, but doubtless of every other of the period, was by *Dr Zachary Grey*, 1744, 8vo. 2 vols. a performance, of which the notes (that moved the bile of Warburton†) are replete with curious, interesting, and accurate, historical and bibliographical intelligence. I rarely open this book without rising gratified by its perusal. In ordinary condition it is worth about 2*l.* 2*s.*—but this includes marble leaves and "nice old gilt tooling." On LARGE PAPER, it is said only 12 copies were struck off; but I have my doubts on this head, as it is not an uncommon book, and 100 copies were subscribed for. Do I deceive myself in the supposition that I have *seen* more than a dozen of copies? Be this as it may, I find such a copy, bound by Roger Payne in red morocco, selling for 14*l.* 14*s.* at the sale of Colonel Stanley's library; and a similar one—"very fine copy, old red morocco, borders of gold," (inviting description!) marked at 12*l.* 12*s.* in the catalogue of Messrs. Payne and Foss. It may be necessary to state, that the plates in this edition are from the very humourous pencil of Hogarth; and some ORIGINAL PAINTINGS of the same subject grace the breakfast parlour of Henry Sawbridge, Esq. of E. Haddon, in Northamptonshire. With this edition, the *Remains of Butler*, edited by Thyer, in 1759, 8vo. two vols. are usually united; and a copy of these four volumes (of course on small paper) is marked at 3*l.* 13*s.* 6*d.* in the last mentioned catalogue. Let me only add, that this edition has been, of all those of Hudibras, the most frequently, and the most

† See D'Israeli's, *Quarrels of Authors*, vol. i. p. 79.

I am not sure whether any critical edition of WAL-
R appeared before that of *Fenton*, in 1729, 4to.:
t I am quite certain, that of all the works of a po-
lar poet, none appear adorned with greater brilli-
ce, and propriety of decoration, than do the poems
Waller, in the octavo edition of 1711, from the
rehouse of *Tonson*. This book is ornamented with
ne sweet portraits, and is moreover very reasonable.

ly reprinted, with the omission of the copper plates, and the sub-
ution of those of wood. Bensley reprinted it handsomely in 1799:
which Messrs. Payne and Foss again possess a copy, on large paper
ed morocco binding, marked at 3*l.* 3*s.*: but it may be had, on
ll paper, in subsequent impressions, from 18*s.* to 1*l.* 10*s.*

The French version of *Towneley*, the most surprising, and perhaps
happiest effort of its kind known, has been known to sell as high
7*l.* 17*s.* 6*d.* in red morocco binding. Such was the price of the
utiful copy (lauded in the *Bibliog. Decameron*, vol. iii. p. 94,) pur-
sed by Mr. Triphook at the sale of Mr. Dutens's library. I find
vever, a copy of it, in the catalogue of Mr. Cuthell, marked at

The *large paper* copy of it, in the Stanley Collection, brought the stiff price of 4*l.* 8*s.**

Let us go at once to the illustrious DRYDEN. Let us break free from the fetters (and by which we should be inevitably fast bound) which hang about all those enquiries respecting the exact state of FUGITIVE and MISCELLANEOUS POETRY, that preceded and accompanied the productions of Dryden, as they successively appeared. It is well for posterity—and it has been well for recent editors—that such pieces were collected by the industry of *Narcissus Luttrell*†—a

* The FIRST genuine edition of the Poems of Waller appeared in 1645, 8vo. and a clean and well-sized copy of the book is not common. I should value it at about 1*l.* 1*s.* in suitable binding. The edition of 1711, above justly praised, contains two portraits of the Poet: one of him in his 23d, and the other in his 76th year: also portraits of Lord Falkland, the Countess of Carlisle and Sunderland, (from Lombard's large prints) Ben Jonson, Fletcher, Lady Morton, and the Earl of Sandwich—by Vertue and Vander Gucht. A copy of this attractive book, on LARGE PAPER, (of which I never saw a second) with fine impressions of the plates, and bound in red morocco, was sold for 4*l.* 8*s.* at the sale of Colonel Stanley's library. In ordinary condition it is worth 12*s.* Tonson published a very pretty little edition, with a portrait of the author, "Ætat. 76," in the following year: obtainable for a few shillings; and I observe a fine copy of the splendid edition of *Fenton*, 1729, 4to. marked at 2*l.* 2*s.* in the *Bib. Angl. Poet.* p. 411. This book has Vertue's best portrait of Waller; together with other appropriate decorations. The subsequent editions need not be enumerated; except it be that of Percival Stockdale of 1772, 8vo. worth about half a sovereign.

† The name of this BOOK HERO has received due notice and commendation in the *Bibliomania*, p. 426-8: and the obligations of the last editor of Dryden, to Messrs Bindley and Heber, for lending him the treasures which they had collected from the dispersion of the LUTTRELL COLLECTION—(chiefly by the sale of Wynne's library in 1786, —noticed in the foregoing work) are distinctly made known. In the year 1820, when the fourth and last part of Mr. Bindley's library

me, at the mention of which Atticus starts, and Sir istrem makes a low obeisance. As to Dryden, he s received only three critical editors; *Joseph War-*, *Malone*, and *Sir Walter Scott*. As the labours of alone have been confined only to his prose, and as se of Warton (connected with his poetry) disap-inted all reasonable expectations, there remains but e—and luckily a most delightful alternative, which to purchase *either* of the *two* editions, in eighteen odly octavo volumes, of which *Sir Walter Scott* is editor—and then you may brandish your mother pearl paper-cutter, and open the instructive pages

sold, those tracts, pamphlets, single sheets, and collections, once onging to Narcissus Luttrell, which their late venerable owner sessed, were catalogued in the subjoined manner, and sold at the es attached†—under the triumphant hammer of Mr. Evans. I only further remark that, for want of space, I have omitted the cification (to be found in the catalogue) of the several *portraits*

of Dryden, to your heart's content! My more tasteful friends bind these tomes in green morocco: but I do not *insist* upon this colour.*

A word for PRIOR. On the tables of old halls, or on the lowest shelves of old libraries, you generally see the stately folio edition of 1718, of this poet's works; with a portrait of the author in his velvet studying cap (as you now-a-days see Cowper) prefixed: executed, I believe, by Vertue: and of this towering tome there are even copies on LARGE PAPER!—now, not worth the expense of porterage. However, there is one, and one only critical or complete edition of his works, worth possessing; and that is of the date of 1779, 8vo. in two vols.† With the exception of his

* The reader will be first pleased to consult page 611-12 ante, respecting the prose works of Dryden, edited by Malone. The poetry of Dryden, edited by the late Joseph Warton, or rather the posthumous labours of that editor, first published by his nephew, Mr. John Warton, appeared in four octavo volumes, in 1811; and I find a copy of the labours of both Malone and Warton, in eight volumes, marked at 6*l.* 6*s.* in calf binding, by Messrs. Arch. As to the two editions of Dryden, by *Sir Walter Scott*, as no notice is taken by the editor of any superiority in the last of 1821, it matters not, I presume, which is chosen. The first glitters on LARGE PAPER, (and in green morocco, if I mistake not) on the interminable shelves of Book Wonders, at Althorp. The small paper is sold at about 7*l.* 17*s.* 6*d.* in ordinary calf-binding.

† Whether, like the first folios of Shakspeare (so picturesquely described by George Steevens), copies of the folio Prior of 1718 are found with *flakes of pie-crust* between the leaves,‡ I cannot take upon me to pronounce; although *Hans Carvel, Paulo Purganti*, and above all the *Ladle*, were somewhat likely to afford "fun and fancy" to the usual tenants of a hall. It will be here only necessary to observe, that the edition of 1779, 8vo. two vols. contains the works of Prior "now first collected, with explanatory notes, and memoirs of the

‡ Consult *Reed's Shakspeare*, vol. ii. page 147. Edit. 1813.

dwin and Emma, founded on the old ballad of the *Nut Brown Maid:*" of which it were difficult to say, hether the original or the copy be the more remark-ble for its insipidity,* Prior seems to be well nigh rgotten; but he was a scholar, and a man of taste, nd an influential personage in his day.

At length we reach POPE; whose fame was begin-ng to be firmly established as Prior quitted the age. I will say nothing of the numerous editions of s shorter performances, and especially of the *Essay Criticism* and the *Dunciad.* Like those of his great edecessor, Dryden, they first usually appeared in a lio of few pages.† The history of the publication of

thor." A well bound copy of this edition may be worth 1*l.* 8*s.* the *Bibl. Ang. Poet.* page 276, a copy occurs in morocco, with me tempting ornaments, for 4*l.* 4*s.*

* "The greatest (says Dr. Johnson) of all Prior's amorous Essays his *Henry and Emma:* a dull and tedious dialogue, which excites

his *Translation of Homer* is curious in a bibliographical point of view. That work was splendid beyond precedent; but the patronage bestowed upon it was not less so. Pope loved art, although he knew little critically about it, and therefore did not "starve the concern;"—and even now, in this refined and voluptuous age of typography, I cannot resist the recommendation of a fine copy of the *Subscription Homer*—the splendid ornament, in former times, of our most distinguished libraries, and an inmate, at all times, which we need not be ashamed to introduce to our best friends.*

The works of Pope are chiefly known by the editions of them which have appeared from *Warburton, Warton, and Bowles.* A new edition is now in the

* The first edition of the translation of the Iliad of Homer by Pope, appeared in 1715-20, in six quarto volumes. It was reprinted in 1717-38, in six folio volumes. The Odyssey appeared in 1725, in the same number of volumes. Lintot was the bookseller and publisher. "Pope's" contract with Lintot was, that he should receive 200*l.* for each volume of the Iliad, besides all the copies for his subscribers, and for presents. The subscribers were 575, and many subscribed for more than one copy; so that he must have received upwards of 6000*l.* He was at first apprehensive that the contract might ruin Lintot, and endeavoured to dissuade him from thinking any more of it. The event, however, proved quite the reverse. The success of the work was so unparallelled, as at once to enrich the bookseller, and to prove a productive estate to his family." *Singer's Edition of Spence's Anecdotes;* p. 295, note. That there exist copies of the first folio, on LARGE PAPER, I very much doubt. To enumerate subsequent editions of Pope's Homer, would be fruitless. They are innumerable, adorned and unadorned: but the most beautiful one, to my recollection, is that of Bensley, in octavo, published by Duroveray. The *best* edition of this translation is that by the late *Gilbert Wakefield,* 1806, 8vo. nine vols. of which a well bound copy, in calf-binding, is worth about 5*l.* 5*s.*

press, and in a very forward state, under the care of *Mr. Roscoe*; and I make no doubt that the public will hail it with that "acclaim," which, from the reputation of the editor, may be reasonably expected. I have below given, I trust, every requisite information respecting the choice of editions.* But who can be

* But who, on second thoughts, can give "every requisite information" on such a subject?—and especially to the enthusiastic *Popite*—of which denomination the class is by no means limited? The first critical edition of Pope's works, after the death of the author, was from the powerful pen of Warburton, and it appeared in 1751, in 9 octavo volumes. It has cuts from the designs of *Blakie, Wale,*† and *Hayman*; but there is not one cut, throughout the volume, which is entitled to particular commendation. They are all full of affectation or obscure allegory: yet such was the *run* of this long-expected, and highly elaborated edition, that reprints, with a repetition of the cuts, in all forms, and with varying degrees of merit, successively appeared for a series of years. There are those who yet love and highly value the *first Warburton's Pope,* bound in calf, with a broad border of gold on the sides, and marble edges to the leaves. My friend Mr. Utterson has Colonel Stanley's fine copy of the *second* edition, of 1757, bound in russia. An edition of it appeared at Edinburgh in 1764, in six volumes, of which there are copies on fine paper. Gilbert Wakefield published in 1794 one volume of notes, chiefly on the minor poems, as a specimen of an entire edition: and it is to be regretted that he felt himself deterred from its completion by the promised edition of Joseph Warton; since, as far as it goes, Wakefield's volume is one of the most satisfactory performances of its kind. The edition of *Joseph Warton*‡ appeared in 1797, 8vo. in nine vols. The expec-

† By what act of inspiration did Wale conceive and execute those beautiful designs, which appeared in the first edition of Sir John Hawkins's Complete Angler of Walton, 1760, 8vo.? Nothing can be more appropriate and spirited than these: and no re-execution of them more brilliant than those which have recently appeared in Mr. Major's edition of that enchanting performance.

‡ The very ingenious performance of Warton, called "*An Essay on the Writings and Genius of Pope,*" first appeared in 1762, 8vo. two vols. This work had great influence on the mind of Dr. Johnson. Its object appeared to be, to depreciate the poet in the estimation of posterity: and yet this depreciation was so qualified, guarded, and frittered down, as if the author had been either afraid or

"at fault" with *any* edition, where the text is pure, and the annotations are brief and apposite? There is only *one* feeling, while discoursing of this incomparable poet, which I trust it may be permitted me to avow; that is, that, in the present age of prying research into the documents left of the illustrious dead, no officious zeal, misguided vanity, or base love of lucre, will lead to the publicity of *every thing* yet existing, unrecorded, of the muse of Pope: a name, which should be ever connected with all our better feelings of admiration and gratitude.*

GRAY, THOMSON, COLLINS, CHURCHILL, YOUNG, AKENSIDE, GOLDSMITH, WARTON, BEATTIE, and COWPER, are names equally as familiar, if not as illustrious,

tations of the learned world were, it must be admitted, generally disappointed. Yet Warton's edition was becoming scarcer every day, as there *must be* a Pope "in the market:" when, in 1806, appeared the edition of the Rev. W. L. Bowles. Still, that of Warton by no means kicked the beam, and the labours of Mr. Bowles by no means lacked patronage. I must, however, be free to confess, that Pope, up to this period, has not been satisfactorily edited. What Mr. Roscoe's edition may contain, can be matter of speculation only. My hopes are ardent, and my conclusions strong. That there is ample room for the circulation of many copies of a well-edited Pope, can be no matter of speculation, but is one of certainty. A good copy of Pope, by Warton or by Bowles, is worth 5*l.* 5*s.* with the tenth volume —which is suitable to either edition.

* This is not the language of vague declamation. In *both* the editions of Pope, just noticed, there are things which, considering the respectable characters of their editors, ought NOT to have been introduced: and I have seen original matter in MS. which I trust will NEVER be seen in print.

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ashamed to avow his professed object. The essay is, doubtless, in its way, a master piece of curious and elegant erudition. It should accompany, if not be incorporated into, every edition of Pope; and was scarce, till its reprint some dozen years ago. It is attainable for the same number of shillings.

those of Milton, Dryden, and Pope. They bring us to e very verge of living writers: to an æra of poetry, arcely less inferior to that of the last century. And hile, in the subjoined note,* "the Young Man" and

* It may be considered almost folly, but at any rate unproductive much use, to dwell upon the editions of the above authors. Of late rs, one impression takes very little precedency of another, on the re of merit: but concerning GRAY's poems, I must be allowed to ommend the correct and commodious edition of Mr. Mitford, t in 1816, 4to. and afterwards in two elegantly printed octavo vo- nes. From the "*Advertisement*," p. 40, the reader is thus informed he chief causes which render this edition so desirable to a genuine er of Gray's high intellectual character: the great importance vever which the editor attaches to this volume is, that it enables public *for the first time* to read the genuine and uncorrupted cor- pondence of Gray, exactly in his own language, and printed from OWN MANUSCRIPTS. The more recent edition of the works of ay, by Mr. *Mathias*, in two widely-spread quartos, (concerning ich read the *Quarterly Review*, vol. xi. p. 304.) sunk with the ight of lead upon the market. Huge as is the ordinary size of se tomes—and little calculated as were the works of Gray for

"the Old Man" search sedulously respecting the preferable editions of the *ten Poets* just recorded, I cannot

May this intelligence turn out to be correct. Numerous are the beautiful editions of this beautiful poet; who has been chiefly indebted to Theocritus, Virgil, and Milton, for the picturesque and philosophical parts of his poetry. There is one edition in particular, from the press of Bensley, in large octavo, with prints from the designs of Hamilton, which is exquisitely perfect in all respects: and which should be taken to the "cool grot or mossy cell" . . .

Where the dun umbrage o'er the falling stream
Romantic hangs! . . . . . .

in order to be perused with entire satisfaction. There have been those, with whom, in former times, this delightful task was wont to be shared who are now . . . far removed from all earthly solicitudes and enjoyments: who had hearts, tender as "Damon" and generous as "Palemon." It is in truth consoling, in moments of anguish and melancholy, to think of such past enjoyments, though they be never to return: and the reminiscences of them, participated by me nearly twenty-five years ago, in the park of Osterley and the meadows of Twickenham, renew, as it were, the youthful impulses of former days; and give a romantic tone of colouring to the pictures conjured up by the imagination. These are among the most perfect, but in the end painful, LUXURIES of intellect. To return to Thomson. The pencil of Hamilton was most successfully exercised in the sumptuous edition put forth by Bowyer, from the press of *Bensley*, in 1797, folio. This book, on its appearance, was rapturously received; and no price was refused to be given; but even at Colonel Stanley's sale, and in spite of every collateral advantage of binding in blue morocco, by Walther, with proof impressions of the plates, it produced but 8*l.* 8*s.* The Musidora was the most perfect figure ever executed by the artist: and is one of the most delicate and beautiful of embellishments.

Of COLLINS, consult some account of his *Odes* and *Eclogues* of the dates of 1746 and 1757, as they appear in the *Cens. Liter.* vol. i. p. 353; vi. p. 389. I am not acquainted with any particularly critical or splendid edition. If Collins live by the reputation of one, more than of another, performance, it strikes me that his *Ode to Evening* will be THAT on which the voice of posterity will be more uniform in praise. It is a PEARL of the most perfect tint and shape.

ow this department to close, without dwelling, with
ore than ordinary feelings of satisfaction, upon the

URCHILL first appeared in a collected and pompous form in the
rto of 1763. The *best* edition of his works is that of 1804, 8vo.
ols. It has explanatory notes, and an account of his life: but the
rks of Churchill, being chiefly personal and local, will gradually
se to be enquired after, or perused with avidity. We now reach
UNG: an original and a great poet, after his fashion—and a
ion not likely to wear away among Englishmen: for, after all,
Night Thoughts are a sublime production. Wherefore is it, that I
to read that portion of the poem, published in a folio form, with
rre but original and impressive ornaments by BLAKE? At times,
pencil of the artist* attains the sublimity of the poet: and it is
dst the wild uproar of the wintry elements—when piping winds
howling for entrance round every corner of the turretted chamber,
the drifted snow works its way into the window casement, how-
r closely fastened—it is in moments LIKE THESE that I love to
n that portion of the text of Young which has been embellished
he pencil of Blake. My friends will laugh . . peradventure deride

living authors here alluded to:—without pointing out the energy and variety of SOUTHEY, the pathos and ele-

index and glossary. The *Satires* of Young deserve to be more generally read; and admiration will be nearly as general as the perusal. Dr. Johnson has given Young his full mead of praise, on all the subjects of his poetry.

Of AKENSIDE (the most perfect builder of our blank verse) I know of no edition entitled to particular commendation. Why are his *Pleasures of the Imagination* so little perused? There are a hundred (I had well nigh said a thousand) electrical passages in this charming poem. The best edition of TOM WARTON's Poems, is that of 1802, 8vo. 2. vols. by Dr. *Mant*—now Bishop of Killaloe. It is obtainable at a moderate price. There are copies on LARGE PAPER. "Lives there the man," who has a heart to feel, and an understanding to appreciate, who does not even hug the *Minstrel*, of BEATTIE?! Most sweet and soothing and instructive is that thoroughly picturesque and sentimental poem, throughout: while the stanza exhibits one of the happiest of modern attempts at that of the Spencerian structure. Of GOLDSMITH, all praise were idle, and censure vain. For simplicity, sweetness, and tenderness, he has YET no rival: and he is always perspicuous and correct.

Of COWPER, how shall I express myself in adequate terms of admiration!? The purity of his principles, the tenderness of his heart, his unaffected and zealous piety, his warmth of devotion, (however tinctured at times with gloom and despondency) the delicacy and playfulness of his wit, and the singular felicity of his diction, all conspire by turns

To win the wisest, warm the coldest heart.

Cowper is the poet of a well-educated and well-principled Englishman. "Home, sweet home" is the scene—limited as it may be imagined—in which he contrives to concentrate a thousand beauties, which others have scattered far and wide upon objects of less interest and attraction. His pictures are, if I may so speak, conceived with all the tenderness of Raffaelle, and executed with all the finish and sharpness of Teniers. No man, in such few words, tells his tale, or describes his scene, so forcibly and so justly. His views of Nature are less grand and less generalized than those of Thomson: and here, to carry on the previous mode of comparison, I should say that Thomson was the Gaspar Poussin, and Cowper the Hobbima of rural

ion of CAMPBELL, the tenderness of WORDSWORTH, delicacy of ROGERS, the vigour and picturesque

ry. But a truce to all this. A thousand young readers can reason ly in the like manner; and will turn round and tell me that this tedious "as a tale thrice told." Be it however remembered, the popularity of Cowper gains strength as it gains age: and, all, he is the poet of our study, our cabinet, and our alcove.

ome twelve years ago, there appeared a periodical work under the (I believe) of the *Poetical Register;* and in it there was an ar-, said to have been written by the late Mr. Octavius Gilchrist, res-ing the comparative merits of Thomson and Cowper. It struck s a performance of considerable ability. Since then, the merits owper have been frequently and ably described. I have before 546, &c.) made honourable mention of a delightful article or two Cowper in the *Edinburgh Review*—and there has very recently ared (in the 59th number) an excellent article upon the same ect in the *Quarterly Review*. But I am unwilling to overlook the es of Cowper from the pens of Messrs. Campbell and Hazlit. They oth admirable of their kind; and to that of Mr. Campbell* I

powers of SCOTT, the warmth and brilliancy of MOORE, the nervous brevity and point of CRABBE, the sweetness and purity of MILMAN, and the strength and sublimity of BYRON.* In a future "*Corpus Poetarum*

am indebted for more than one perusal, which has placed the character and merits of the poet most vividly and powerfully before me.

A word now for *editions*. But no: the TASK is endless and profitless. Obtain any one; inasmuch as they are obtainable at all prices and in all forms—and let engravings from the pencils of *Stothard* and *Westall* be seen in those of a choicer and costlier description. *Illustrations of Cowper*, by means of copper plates of the principal scenes described by him, have been favourably received by the public. But no instrument has executed such pictures like the pen of the Poet himself.

* The poetry of Mr. SOUTHEY occupies not fewer than 14 volumes in crown octavo; and it embraces subjects of almost every description. *Thalaba* has long been, and will long continue to be, very generally known and admired. It was abundantly popular at the period of its publication. The *Curse of Kehama* is perhaps the greatest effort of the author's genius; but his *Roderick*, or the *Last of the Goths*, is that which seems to have received his most careful elaboration and finishing. It is a grand poem; and will, I predict, with confidence, be the great favourite with posterity. *Madoc*, though full of wild imagery, and with verse of occasionally uncouth structure, is not destitute of some of the most brilliant touches of the poet. I am not sure if Mr. CAMPBELL'S *Pleasures of Hope* be not the most poetical production of the age. From the moment of its appearance to the present moment, the reading of it has always filled me with equal admiration of its plan, its melody, and powers of execution. It is full of genius and of noble conceptions—expressed in numbers at once polished and perfect. From the nature of the subject and of the stanza, his *Gertrude of Wyoming* could not be received with the same general acclamation: but it teems with passages which evince

led the way: but he is generally concise in the extreme, on comparison. The specimens of our earlier Poets, by Ellis (in three vols.) and Campbell, and of our later ones by Mr. *Southey*, (three vols. 8vo.) should be "the Young Man's" constant LIBRARY COMPANIONS. They will awaken a keen zeal, and tend to the cultivation of a pure taste, in those Writers, whose names can only perish with our language.

nglicanorum," these successful Bards will be regis-
ed with all due pomp and ceremony. . sufficient to

the powers of the poet, and are worthy of the highest reputation its author. In brief compositions, such as the Ode or Ballad— re is nothing, in the whole compass of our language, which has ipsed Mr. Campbell's *Hohenlinden, Lochiel,* and *Mariners of Eng-d.* These brief productions are among the happiest efforts of the ITISH MUSE.

The fame of Mr. WORDSWORTH was first established by his *Lyrical llads,* 1798, 1802, 12mo. 2 vols.: with additions and improve-nts in 1815, 8vo. two vols. The most important work was his ger poem of *The Excursion,* 1820, 4to. The third, the *White Doe Rylstone,* &c. 1819, 4to. These, with *Peter Bell, the Waggoner,* . appear in the collected works of Mr. Wordsworth, published in 20, 12mo. 4 vols. The Muse of this poet is of a singular cast and mperament. Objects the most simple, and themes the most fami-r, are treated by her in a style peculiarly her own? but if these jects and these themes have been such, as, with a great number of aders, to excite surprise and provoke ridicule, this must have arisen ther in compliance with the tone of what is called fashionable criti-

convince the latest posterity that the BRITISH MUSE neither slumbers nor sleeps; that the age of improved

'Tis a sort of staple commodity in the market of booksellers. Of the remaining works of Mr. Rogers, his *Epistle to a Friend* (from Italy) is perhaps the preferable one. The last poem is entitled *Human Life*. Lord Spencer possesses a copy of it, with a drawing of the author's portrait, copied from that of Sir Thomas Lawrence.

The name of SIR WALTER SCOTT calls forth a thousand sensations of admiration and delight: and happy the man, who, in the full vigour of life, and plenitude of reputation, can call SUCH sensations forth! the broad and "high way" to fame, which he has hewn out for himself, is strewn with no thorns, and surrounded by no unseemly sights, to wound the feet, or injure the eyes, of such who choose to walk in it. No *Upas* tree sheds its poison here. Criticism has wearied herself to exhaustion, in the exercise of her powers upon his multifarious productions. The founder of an original School of Novelists, and by much and far the greatest among all those who have even happily imitated him*—the Editor of *Somers's Tracts*, of *Sir R. Sadler's State Papers*, of the works of *Swift* and *Dryden*†.....

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copy turns up, with brilliant impressions of the plates, I charge my "Young Man" to draw his sword, and fight gallantly for its possession. It is true that, of late, the pencil of the same artist has been employed on another edition—and not only his pencil but his *burin*. I allude to the recent impression, with wood-cut head and tail pieces by Mr. Stothard. These are doubtless creditable efforts of art—but are not the *heads* of the several figures almost uniformly *too large?* At any rate the paper and printing should have been worthier of the art. At the close of this sub-note, let me be allowed to remark, that no name is dearer to an Englishman, in the annals of BRITISH ART, than that of STOTHARD. I say nothing of the "incomparable felicity of temper," and of the unsullied purity of conduct, of the Man. My business here is with his *pencil:* and let me advise the tasteful in these matters to secure all those editions of our Poets, Novelists, and Dramatists, in which appear beautiful engravings (in the good old times, when the *names* of engravers implied that the works before us were the works of their *hands*) from the designs of this gentleman, who, without flattery, is a very domestic Raffaelle in his way. A friend of mine possesses scarcely fewer than a THOUSAND specimens of this kind.

* The Novels, of which Sir Walter Scott is the REPUTED AUTHOR, extend to 33 crown octavo volumes: and these, exclusively of the two last.—*St. Ronan's Well*, and *Red Gauntlet*. There is another edition, in demy octavo, which is also very beautifully printed.

† Of this edition, noticed at page 735 ante, the IXth and Xth volumes, containing annotations of a biographical character, are singularly instructive and

owledge, of almost every description, is as favour-
le to the flights of fancy as to the deductions of

all this is extraneous. Sir Walter is now before us as a POET.
e first printed production of his muse, was, I believe, the ballad of
nfinlas; which appeared in that very extraordinary but highly
tical miscellany, (of which the late G. M. Lewis,* was the Editor
partly author) called *Tales of Wonder.* Johnson says that Comus
the dawn of Paradise Lost. Do I trace, in THIS BALLAD, much
he wild imagery and glowing diction which mark so emphatically
Lay of the Last Minstrel? That "Lay" it was my good fortune
ee, and to hear read, in MS. two years before its appearance in
it. It is the most perfect and highly elaborated of all the author's
ces. The introductions are things apart—of themselves—and,
bibliographers say, UNIQUE. In other words, they are exquisite.
rmion is, of all the Author's pieces, the most poetical—strictly so
sidered, throughout. It is full of PICTURES. Sunny lakes, snow-
t hills, moated castles, fields of battle, dungeon-scenes, halls,
quetting rooms, and caverns,—alternately filled with appropriate
upants—and these occupants or characters, such as Rosa, or
ubens, or even Titian, might not have disdained to embody in their

truth; and that poetry, literature, and science, now seem to walk hand in hand with each other, on terms of the most familiar footing.

dart across the lake in her skiff of slender frame ... But here, let me speak as I ought to speak, of the paintings of Mr. COOK, for the illustration of this exquisite poem. Greater praise need not be bestowed than to say they are WORTHY of the subject: and those who possess copies of the poem, with beautiful impressions of the plates from these paintings, possess what they should not hastily part with. There is no space to criticise *Rokeby*, the *Lord of the Isles*, the *Vision of Don Roderic*, the *Bridal of Triermain*, and other minor poetical productions. But, may I gently ask, whether the harp, which has sent forth SUCH sounds, is "hung up on the trees" (by the waters of the Tweed) *never* to be taken down and restrung? Or, are other pursuits, of a supposed more kindred character, to keep the "master's hand" occupied in them for life? Is his "sweetly smiling and sweetly speaking Lalage" discarded for ever?

The Odes, Epistles, Translations, and Ballads, of Mr. MOORE, are beyond all doubt of a first rate cast of character. The ease and felicity of the verse, exercised on palpably congenial subjects, have scarcely any thing to eclipse them in the tender pages of Tibullus or Catullus. These subjects are usually bacchanalian and amatory, but more frequently the latter. They are at times too impassioned and highly wrought: but an author at twenty is not as an author at forty: and although the "albescens senectus" of Horace has not yet begun to whiten the hairs of Mr. Moore, yet he has shewn, in the poetry selected for the *Irish Melodies*, and more so in his celebrated *Lalla Rookh*, how beautifully the feelings of a delicate passion can be conveyed in language of the most brilliant and powerful description. I might refer to half a score of able reviews of this Poet's work, and especially to that of Lalla Rookh in the *Edinburgh* of 1818; but there is no need of it. The "*Paradise and Peri*," (in this last mentioned poem) is, for subject, sentiment, and melody of versification, of a most delightful description. There is a sort of full flowing tide of spirits, and a classical gaiety of heart, about all the lighter productions of Mr. Moore's Muse; and there is hardly any one species of our verse but what he has successfully cultivated. But his muse, even in these shorter productions, is capable of uncoiling and rousing herself, as it were, for attacks of tremendous severity. I speak of

Yet, "a parting word." Here is my "Young Man" out to embark for foreign climes—about to under-

production, *attributed* to his pen, which, as I saw it in a morning per, and in common with a thousand other readers, fully justifies s remark.

How shall I describe the poetry of Mr. CRABBE?—original, terse, orous, and popular. He is the Hogarth of modern bards: or her, I should say, if he display Hogarth's power of *conception*, his tures are finished with the point and brilliancy of *Teniers*. Every ly reads, because every body understands his poems: but the jects are too frequently painful, by being too true to nature. Still , and active life, in nature, are palpably different objects to exe- e. You cannot copy too closely the mountains, lakes, trees, mea- ws, glens, and waterfalls, of one of her grandest pieces of scenery. nce Claude Lorraine, Gaspar Poussin, and Salvator Rosa, became at they were: but if crowded allies of squalid wretchedness be ered, and the tattered garment, drunken riot, and desperate gam- ng, of its occupants described, you become a Hemskirk and auwer in poetry. I do not say that Mr. Crabbe *always* describes h scenes, or the first comparison above instituted would be incor-

take a long sea voyage—and to dwell under a torrid, or a frigid zone. His passage is taken: and the

tion, and was crowned with the most general applause. The subject had strong hold upon our sympathies. Interwoven with Sacred Writ, and predicted in the most minute and touching language by the Saviour of the World, where is the Christian who is callous to the mention of it? Mr. Milman has treated it with complete success. *Belshazzar*, if it be less popular, is to the full as poetical. The opening is, to my mind, sublime. Indeed, what subject could possibly excite stronger emotions in the soul of a poet, and in one versed in scriptural lore, than that of the *Downfall of Babylon*.?* As a whole, I consider this to be a masterly and successful performance. But THE BIBLE is full of subjects appropriate to the exercise of the Muse's lyre—and can that of Mr. Milman continue LONG silent? How comes it to pass that, in the text, I have omitted the name of the hapless, but incomparable BURNS?—the great Master of LYRICAL composition, in its purest and most intelligible sense. His ballads, on the simplest, sweetest, and most powerful subjects, are beyond all competition; and the strains of love, friendship, and patriotism, by turn take possession of the heart. No Library can, in any sense, be said to be complete without Dr. *Currie's* edition of his works, in four vols. 8vo.: obtainable for about 1*l.* 18*s.* There is another edition with the *Reliques*, in 5 vols.

And now, in the last place, for the "strength and sublimity of BYRON." The ink, which was shed in the composition of these few last sentences, is scarcely dry, when intelligence has reached us of THE DEATH of this nobleman—cut off in his 37th year. "He should have died HEREAFTER." On his own account, and on that of the public, such an event had been desirable. His memory would have been embalmed in fonder regrets, and posterity might have seen how the efforts of a later muse had atoned for the indiscretions of earlier days. But he has expired in foreign parts, self-expatriated, and without any such REDEEMING effort of his pen. The history of Lord

* As painting and poetry are SISTER ARTS, one naturally calls to mind Mr. Martyn's wonderful picture of the feast of Belshazzar. It set all criticism at defiance . . . by overwhelming it with its extraordinary combination of grouping and colouring. Some time after, the same artist represented the assault of the city by the army of Cyrus; in which the hanging gardens, and fountains, and terraces of Babylon, were surprisingly conceived and executed.

Good Intent" must leave Gravesend by the end of e week. He has no time to search the catalogues booksellers, or to attend the book-sales of Messrs. otheby, Evans, Stewart, and Saunders:—while his

ron's poetry is not a little curious and interesting; and even his st friends must allow that NO MUSE ever took such pains to tarnish d blast the laurels which had so thickly encircled her brow. Lord ron was the assassin of his own fame, and seemed to glory in the iberate act of assassination. After having delighted and asto- hed the world by the variety, beauty, strength, and sublimity of productions—after having broke in upon us by his *Child Harold*, th a lustre and power, such as, since the days of Milton and Dryden, had not witnessed . . . while the brilliancy of his *Giaour*, the ten- ness of his *Bride of Abydos*, the pathos and finish of his *Corsair*, genius of *Manfred*, and the strength of *Lara*, alternately rivetted attentions and won our hearts . . . after having accomplished these endid and enviable efforts—and with a facility (witness, the gaiety his *Beppo*!) which left all competition far behind—the Author, the FULL BLOOM and pride of his reputation, chose, in an evil hour, l most unwittingly even for the maintenance of his fame, to exer-

heart beats, and his imagination fires, with the hope of possessing good texts of all the poets just enumerated,

of Dr. Nott, the last editor of the *Poems of Lord Surrey and Sir Thomas Wyatt*; which I subjoin below.* Of the TALENTS of the author who has drawn forth these remarks, there can be but one opinion. They were of the very highest order of a poet. The fastidiousness of criticism may object to the frequent repetition of the same misanthropic sentiments, and the frequent introduction of the same gloomy unsocial personages, but this is only to admit that ALL great geniuses, whether poets or painters, are necessarily mannerists—and Lord Byron is now the Michel Angelo Caravaggio, and now the Spagnoletto, of modern Bards. The spleen and sophistry that marked the notes of the earlier Cantos of Child Harold, broke out with uncontrolled bitterness in the text of the Third Canto of the same poem; where the HERO of Waterloo† is not mentioned by name. Admiration of the conquerors, in that mighty battle, seems to have been absolutely exchanged for a whining sympathy for the

* "He, who placed in an exalted rank, stoops to palliate vice, in his writings, and is base enough to give, by the seductive charms of *poetry*, a fatal currency to immoral sentiments, and irreligious opinions, must not expect, like SURREY, to be hailed with the applause of after ages. He, when the short triumph of a delusive popularity is closed, shall be deservedly condemned in the just judgments of mankind, as one who has been guilty of a double breach of duty: as one who has wilfully degraded himself as a rational being, and has abused the confidence, at the same time that he disappointed the hopes, of society." Vol. i. p. CXXXV.

† Very different from the capricious conduct of this Bard, was that of many of the most respectable and active Members of Opposition in the House of Commons. I remember being in the House, on the second reading of the grant of 200,000*l.* to the Duke of Wellington, for his incomparable military talents and individual bravery, on the tremendous day of Waterloo---when Mr. Whitbread got up, and gave a loose to those feelings which did him infinite honour. He declared, that in all the pages of antiquity, he knew nothing like the heroic conduct and self-devotion of the Commander in Chief---throwing himself into his squares, and resolving to perish or to conquer with his men. There was but one voice, one heart, one soul, throughout the debate. And so, in the CHAMPION, a Sunday Newspaper, edited I believe by the late unfortunate Mr. Scott. In the leading paragraph of his paper, (and Scott was a Whig) he described, and expatiated upon, this victory, in a style, which, as a writer and an Englishman, redounded to his lasting praise. It was reserved for the muse of BYRON to breathe poison upon that altar, which others had encircled with the garlands of victory. But these garlands have not lost one particle of their freshness, nor one tint of their colour!

d of others, of whom there was no room for the tice. These are to cheer him on his passage, and

quished; and Ney, who was a bluff, brave soldier, an indifferent neral, and a flagrant traitor, is honoured with a *parainetical* Ode! what infatuated and inverted order of reasoning (it may be asked) hat—THE LOVE OF OUR COUNTRY—to be *praised*, as applicable to Greeks and Romans of old, which, with Englishmen, is to be oised and set at *nought?*! One has scarcely patience to give such ubject a thought: but vanity, an insane, devouring vanity, was fundamental, stirring principle of the poet's conduct. Of OTHER rrations of the same perverted mind, it is not my province to ak: but the darker the veil that is drawn over them, the wiser more humane will be the plan pursued.

return to Bibliography. All the poems of Lord Byron before merated, with his *Prisoner of Chillon, Parisina,* &c. have been iously and beautifully published by Mr. Murray, the proprietor hese works. Among these publications, an edition in five crown avo volumes is accompanied by delightful illustrations, from the cils of Westall and Stothard. Indeed, of all modern and embel- ed works of a similar description, there is none to my knowledge

to delight and instruct him when domiciled in Lapland, in Demerara, or Delhi. What shall he do? The answer is obvious; the line of duty is plain and practicable. Fortifying himself with the single volume of Dr. Aikin's *Select Works of the British Poets*, he must lay in a stock "of *Chalmers's Edition of their Entire Works*;" beginning with Chaucer and ending with Cowper.* Or, if he prefer smaller volumes, embellished with cuts, let him entrench himself behind

would say a word for MONTGOMERY: a name, dear to the Muse of the present day. But . . . read what has been said of his sweet poetry in the 6th vol. of the *Quarterly Review*, p. 405. The reputed author of that review is Mr. Southey; and the specimens selected prove the justness of the encomiums bestowed. Delicacy, tenderness, and a sacred feeling of the highest order, mark the effusions of Montgomery's highly cultivated muse.

* Before I speak of the MAGNUM OPUS of Mr. A. Chalmers, I will say a word about Dr. Aikin's performance. It is a handsome octavo volume, professing to be a work "entirely new, comprising within a single volume, a chronological series of our classical poets, from Ben Jonson to Beattie, without mutilation or abridgement. The contents are so comprehensive that few poems, it is believed, are omitted, except such as are of a secondary merit, or unsuited to the perusal of youth." I give it an unqualified recommendation to the youth of both sexes.

The work of Mr. Chalmers is comprised in 21 royal octavo volumes, commencing with Chaucer and concluding with Cowper: and containing the labours of ONE HUNDRED and TWENTY-SEVEN English Poets, besides the translations which follow:—Pope's Homer's Iliad and Odyssey, Dryden's Virgil, Dryden's Juvenal, Pitt's Virgil's Æneid and Vida, Francis's Horace, Rowe's Lucan, Grainger's Tibullus, Fawkes's Theocritus, Anacreon, &c. Garth's Ovid, Lewis's Statius, Cooke's Hesiod, Hoole's Ariosto and Tasso, and Mickle's Lusiad. These translations occupy the *last three* volumes of the collection. The *eighteen preceding* volumes contain the following poets, chronologically arranged, with their Lives by Dr. Johnson, with additional notes; and with NEW LIVES by Mr. Chalmers.

ITALIAN POETRY.

Delightful as is THIS province of the Belles Lettres
and fashionable as is now become the study of Ita-
n Poetry in this country—the reader will perceive,
en he looks at what has gone before, and what is
to follow, that my account must be necessari-
brief, jejune, and unsatisfactory. With Quadrio,
ym, and Ginguené at their elbows, why will not
ne well read Italian bibliographer give us a portable
ume to instruct us in the choice of the rarest and
t editions of the great Italian Writers? The book-
asures and the knowledge of SEMPRONIUS*, are
at . . . and there are hands enough for such a work.
ll Mr. Singer give the subject a second thought?

which appeared in the 60th number of the *Edinburgh Review*, published in 1818. The reputed author is the gentleman whose name is last mentioned. And again, to follow up this course of reading, let him peruse with the closest attention the reviews upon *Petrarch* and *Tasso* (by the same hand) which appeared in the xxist and xxivth volumes of the *Quarterly Review*. It is difficult to pronounce to which the palm is to be tendered. Such articles, full of intelligence, and entirely exempt from personal vituperation, are the very joy of one's heart to peruse.

But where are the editions of DANTE? Those only which I deem it necessary to point out to the particular attention of the reader, are as follow. Of the earlier and more precious editions, obtain the *three* of the date of 1472, mentioned below;* but, rarer than either, is that of TUPPO—still a desideratum in the wonderful list of early Dantes in the SPENCER LIBRARY. It seems to have escaped Brunet; and the only copy of it which I ever saw is in the Royal Library at Stuttgart. Of course, the very curious in *graphic*

* Of the first three editions, that of *Jési* is by much the rarest: but Mr. Salvi informs me that Lord Spencer's copy, so minutely described in the *Bibl. Spencer*. vol. iv. p. 103, wants an introductory epistle, of two leaves, by the printer, Frederic of Verona. I will not fix the price of such a book under the sum of thirty guineas. The Foligno impression is called the FIRST EDITION of Dante; and a facsimile of the type may be seen in the authority last referred to. A good sound copy of it (which is by no means common) is worth twenty guineas. The second edition printed at *Mantua* may be worth about 12*l.* 12*s.*

† This edition is described in the *Tour*, vol. iii. page 143-4. It is tremendously scarce; and I know of no copy of it in England. Let me just remark, that the *Naples* edition of 1477, in all probability printed by *Moravus*, is also of extreme rarity; nor was it till Lord

e will beat every bush, and scale every acclivity, to ain as perfect a copy as may be of the famous nmentary of Landino, with the plates of *Baldini* er the designs of *Boticelli*. 'Tis of the date of 1481, d is altogether a grand volume.*

Get the first *Aldine* edition of 1502—UPON VELLUM, you can: the two rare *Venetian* editions of 1512, d 1586: the splendid impression superintended by *pata de Cisneros*, in 1757, &c. 4to. five vols.; and haps passing over the rival editions of *Bodoni* and *ssi*, content yourself with the useful one under the torial care, and with a commentary, of *Balthasar*

ncer had purchased the Cassano Collection (*Bibl. Spencer.* vol. page 44) that a copy of it found its way into the library at St. nes's Place.

Let ALL copies of this celebrated volume bow their heads before t in the Public Library at Munich, that in the Imperial Library Vienna,‡ and that at Spencer House!—for each of these pos- es TWENTY COPPER PLATES!! May I say, that the bibliographi-

Lombardi—first published in 1791, and afterwards in 1815. 4to. 3 vols.* But, at this moment, editions are being printed in Italy—and that at Florence, in four folio volumes, is to be adorned with one hundred and twenty plates. All this is truly delightful. When na-

* First for ALDUS. His Majesty, Earl Spencer, and Mr. Grenville possess the first edition of 1502, UPON VELLUM. Such a volume, if in fine condition, is worth seventy-five sovereigns. Messrs. Payne and Foss mark a "very large copy, slightly stained," upon paper, at 1*l.* 11*s.* 6*d.* The Venetian edition of 1512, 4to. by *Scagnino da Trino*, is worth three or four guineas if in fine condition. It has cuts of no despicable description. That of 1586, 4to. by *Giolito da Trino*, presents itself to us in a tempting form in the recent catalogue of Messrs Payne and Foss; namely, on "large paper, scarce edition, very fine copy, red morocco, gilt leaves"—and all for 4*l.* 4*s.*! The sumptuous edition of 1757, in five quarto volumes, is indeed thought by some to be the *best* of the entire works of Dante. Brunet, vol. i. page 496, is minute and instructive. But there are copies on LARGE PAPER of a folio size—with the plates struck off in different coloured inks—and some, in "cameo gris." These are considered among the GREAT GUNS of a collection of Italian poetry—and they make a tolerably loud report at book-sales. A copy of this kind was purchased by Messrs. I. and A. Arch for 37*l.* 16*s.* at the sale of Col. Stanley's library: but I remember the late Mr. Mackinlay once asking an accidental customer not less than 60*l.* for a similar copy, bound in vellum. The gentleman flew out of the shop as if bitten by a centipede. Mr. Payne marks the ordinary copy in 4to. "very neat in russia," at 7*l.* 7*s.* This copy cannot be long without a purchaser.

At Althorp are found, in russia bindings, all the splendid Dantes by *Bodoni* and *Mussi*. They stand among the grenadier file of Italian poetry. Raphael Morghen's portrait accompanies that of Mussi, 1809, folio, 3 vols.—and what a portrait it is! But in the early editions of the xvth century, you often get splendid miniature illuminations of the head of the Poet; and a fine one of this kind is in Lord Spencer's copy of the Mantua edition of 1472. The edition of 1815, 4to. 3 vols. is worth about 2*l.* 12*s.* 6*d.* But if the "Young Man" stumble upon that of 1818, 8vo. 3 vols. of which *Biagioli* is the Editor, let him distinguish between the admiration of the Editor and the intelligence of the Commentator.

ons continue to make these demonstrations of attach-
ent and respect, to the great authors of their country,
e period of barbarism is at a remote distance.

PETRARCH will occupy our attention for a very short
me. Get possession of *Antonio Marsand's* famous
lition of this poet, published at *Padua*, in 1819, 4to.
vo vols.; and you not only possess the best text,
nd the most sensible annotations, but a complete
iblioteca Petrarchesca—or an account of all the edi-
ons and literary history of the Poet.* But my
Young Man"—he, peradventure, who like Petrarch,
ay love to write SONNETS to his Mistress' "eye brow"
the side of haunted stream in lonely dell—ought
know *something* about these editions in these pages.
etrarch first appeared from the press of *Jenson* in
70. In the library of St. Marc there was a copy of it
PON VELLUM: but, of all the collections of editions
the Poet, none for rarity and choice come up to

four or five times—in 1501, 1514, 1521, 1533, and 1546. Many are the curious and covetable impressions of the poet during the sixteenth century; but if you have that of 1756, 4to. 2 vols. or that of *Beccadelli*, 1799, 8vo. 2 vols. or that of *Zotti*, 1811, 12mo. 3 vols.—provided you have not Marsand's—you have good reason to be satisfied with the possession of a correct and critical edition.†

de Bruxella, 1477—and least of all must they set their hearts upon those of *Laver* and *Achates*, above mentioned. Brunet and Marsand had not seen a copy of the latter; each referring exclusively to the *Bibl. Spencer.* vol. iv. p. 139, for the first particular description of it. And yet I had the good fortune to rummage out another copy of this exceedingly rare edition, of 1474, in the library of Göttwic monastery, near Vienna. See the *Tour*, vol. iii. p. 429: I cannot pretend to affix PRICES to the early editions of Petrarch; but the Jenson of 1470 may be worth 25*l.*; that of Laver, of 1471, 50*l.*; and those of *Zarotus* and *Achates*, 45*l.* each. The *Padua* of 1472, if fine and perfect, must not steal from beneath Mr. Evans's hammer under thirty guineas.

† An English bibliographer may run distracted, in this country, in hunting out, and caressing, *Aldine Petrarchs* UPON VELLUM! Here is his Majesty, in the first place, with the editions of 1501, 1514, and 1533, in that state: Earl Spencer follows, with those of 1501 and 1533; the Duke of Devonshire riots (as he well may) in his lovely copy of the second of 1514 (from the Paris Collection)—so particularly described in the *Bibliog. Decam.* vol. ii. 365, (see also pp. 347, 369, 371) and that in the Cracherode of 1501—the GRANDEST copy of the whole. Sir M. M. Sykes had that of 1501 imperfect. But enough. Brunet will supply further particulars. Many, indeed, are the curious and rare editions of the sixteenth century. A most superb copy of that of *Rovillio*, 1574, 18mo. richly ornamented in old red morocco binding, with the two suppressed leaves, which are frequently wanting, was sold for 10*l.* 10*s.* at the sale of Col. Stanley's library. The previous editions of Rovillio are 1550-1. Mr. Heber possesses the Giunta of 1515, in an imperfect state, UPON VELLUM. The edition of 1756, 4to. 2 vols. by *Castelvetro* is worth about 1*l.* 1*s.* per volume, in good binding. It was sold

ARIOSTO is the third in this small, but splendid oup, of Italian poets: and perhaps equal to either genius, and superior from the originality and werful interest of his work. Ginguené, who has voted one third of the 4th volume of his *Histoire téraire d'Italie* to an account and analysis of the *rlando Furioso*—and who has exhausted the subject criticism upon it—calls the author THE IDOL of the alian nation: and when Mr. Foscolo favours us with s philological remaks upon him, we shall in all obability, have abundant reason to admit the proiety of this designation. But my business is with e *Editions of his Works*. The Catalogues of the braries of our principal Collectors, and those of r principal Booksellers, teem with numerous edions of this fascinating Poet—which prove what a *vourite* he is with the English.

Of the first edition of 1516,* I know but of three

Royal Library at Dresden. Some few editions of most uncommon rarity, (specified below*) precede

* Among these rarer editions, those of 1521, 1527, and 1528, each in quarto, may be considered as taking a decided lead; and those who will consult Mr. Evans's copious and satisfactory note, attached to the copy of this *last* edition, which was in the collection of Colonel Stanley, may satisfy themselves of the importance of its acquisition. The Duke of Devonshire became its purchaser—but not below the sum of SIXTY GUINEAS! The chief merit of this impression consists in its being the *only* one, after the first, which faithfully represents its text. But neither of these editions contains the *entire* text of the poet. The COMPLETE 46 Cantos (the preceding impressions having only 40) appeared in the very rare *Ferrara* edition of 1532, 4to. which must, in all respects, be considered as the TRUE parent text of the *Orlando Furioso*. Apostolo Zeno places it above every one for accuracy; and such is its rarity, that I know of only three copies of it in this kingdom: that in the library of His Majesty, Earl Spencer, and Mr. George Hibbert. The latter copy is indeed "de toute beauté." Brunet notices a copy UPON VELLUM in the public library at Vicenza.* Mr. Grenville possesses what may be considered as a UNIQUE impression; that of *Milan*, 1539, 4to. printed by *Scinzenzeler*. It is not noticed by any Bibliographer. What is singular, although 46 cantos had been printed seven years before, the edition of 1539 is only a reprint of that of 1521, which contains but 40. It is of excessive rarity, it must be admitted. Of the *Giolito* editions, I am not sure whether that of 1542, 4to. be not the first. A copy of it UPON VELLUM is in his Majesty's library. The preferable edition seems to be that of 1551, 8vo. with pretty cuts. A beautiful copy of it was purchased by Mr. Vezey Fitzgerald at the sale of Col. Stanley's library, for 7*l*.

The catalogue of Messrs. Payne and Foss contains scarcely *fewer* than *thirty* articles or copies of editions of the Orlando Furioso. For the libraries of private collectors, those of Earl Spencer, Mr. Gren-

* Whether this copy was, or was not, the IDENTICAL one offered for sale to a distinguished Collector in this country, I cannot take upon me to affirm. Most certain it is, that 100 guineas were offered for it: but on the intelligence of Lord Spencer's intended visit to Italy, the very noise of his Lordship's chariot wheels should seem to have raised its price—which, *then*, was pushed up to THREE HUNDRED GUINEAS! The volume remains where it was.

famous one with the cuts of *Porro*, in 1584, 4to.: er which we may satisfy ourselves with the splendid pression of *Zatta*, in 1772—or the more exquisite of *Baskerville*, of 1773, with the cuts of Bartozi—* or, with fewer pistoles in our book-bag, we

, Mr. R. Wilbraham, Mr. Heber, and Mr. G. Hibbert, are proly the most richly furnished with the same articles. Mr. Hibbert an extraordinary copy of the *Aldus* of 1545, 4to.

Concerning the edition of 1584, 4to. with the cuts of *Porro*, con- the *Ædes Althorp*, vol. i. p. 163. Messrs. Payne and Foss mark fine copy, red morocco, gilt leaves, complete with the plate to 34th Canto," at 9*l.* 9*s.* A similar copy produced 16*l.* 16*s.* at the of Colonel Stanley's library. The pompous edition of *Zatta*, of 2, in eight folio volumes, was, I believe, printed expressly for the ous Earl Bute; in whose library at Luton, some fifteen years ago, w a copy of it UPON VELLUM. The graphic embellishments of useless edition are justly pronounced to be "très médiocres" by net. I never see, or even think of, the lovely edition of *Basker-*, of 1773, 8vo. 4 vols., without the most unmixed satisfaction.

may rest well contented with the accurate edition of *Molini*, in 1788; or if spectacles *must* bestride the nose of my "older" reader, with the *Milan* impression of 1818, in which the text assumes a form, as splendid as it is correct. But what says the same spectacled reader to the sumptuous *Pisa* folio of 1809, with graphic embellishments from Raphael Morghen?*

Of TORQUATO TASSO the first edition of the *Jerusalem Delivered*, of 1580, seems to be excessively scarce, but the poem is incomplete in this form; so that the edition of *Ferrara* of 1581 must be considered as the legitimate first text of this delightful author. The edition of 1590, 4to. with the plates of *Agostino Caracci* and *Castelli*, is, as the phrase runs, a "crack article," when found in a pure and large state.† I do

* The edition of *Molini*, in five duodecimo volumes, is very correct and well printed. There were either forty-eight or forty-nine copies struck off on LARGE PAPER, in quarto, which are only coveted when they are found with the drawings of Cochin, in which state Mr. Renouard has a copy of singular choice and beauty. The small paper, observes Mr. R. is an indifferent book enough; but the large is a very elegant production. In the Macarthy Collection there was a unique copy UPON VELLUM; which was bought in for 2100 francs. The text of either, in its small or large state, is remarkable for its accuracy. The small paper may be had for a guinea. The edition of 1818, 4to. is perhaps a yet more accurate performance, and is printed after the text of 1532, under the editorial care of *Morali*. Brunet says there are 50 copies struck off upon vellum paper. Messrs. Payne and Foss notice the work as in a folio form, and mark a new and very neat copy of it at 3*l.* 3*s.* Of the *Pisa* edition, with the portrait of Ariosto engraved by Morghen, there are some few copies on vellum paper; a still fewer number on blue paper, and a single copy UPON VELLUM. At Althorp, there is a copy of the vellum paper, bound in russia, in that noble suite of folio ITALIAN CLASSICS which sparkles on the lowest shelves of what is called the Poet's Library.

† I know not wherefore, but so it undoubtedly is, that the BAR-

ot know that the "Young Man" must be permitted o purchase any edition between the last and that of 745, published in a splendid folio by *Albrizzi* at *Venice*. Next ensue two tempting *Paris* editions, ne of 1771, and the other of 1784: each sufficient to atisfy an ordinary Collector of the more beautiful npressions of the poet. Let *Bodoni* have his share of raise in the very sumptuous editions published by im in quarto and folios form, in 1794. These and ne preceding impressions are noticed below.*

EST editions of Tasso are not only very rare, but very cheap. The rst complete and correct edition of the *Jesusalem Delivered* was in 581, 4to. at *Ferrara*, of which a copy was sold for six francs only the sale of the Floncel Library. In 1580, there appeared only 5 cantos, without the name of the author, and in that same year peared two editions at *Venice*, one at *Casalmaggiore*, and a fourth *Parma*,—all surreptitious. Of the Ferrara edition, of 1581, there e impressions with the dates of *June* and *July*. The latter is the eferable book. A very correct edition under the care of *Osanna*,

Generally read and understood as is the *Original* of Tasso, there are TRANSLATIONS of it (putting that of Hoole out of the question) which are perused

low state of estimation in which Tonson's edition of the Jerusalem Delivered, of 1724, 4to. 2 vols. is held by knowing bibliographers, Messrs. Payne and Foss, mark a very neat copy of it at 2*l.* 2*s.* and in russia, at 3*l.* 3*s.* The plates by Vander Gucht are copies of those of Castelli's edition of 1590: they are scratchy, black, and fluttering in effect. *Albrizzi's* edition is yet a prize volume to possess. Brunet says, it has lost much of its pecuniary value unless it be on *Dutch paper*, and in a superbly bound condition, such as was the copy belonging to Madame de Pompadour, and Messrs. Delaleu and De Meyzieu. However this may be, I observe "a very fine copy, in red morocco, borders of gold, gilt leaves" marked at 4*l.* 4*s.* in the catalogue of Messrs. Payne and Foss. As to the tempting *Paris* editions, you may have a beautifully bound copy, in morocco, of that of 1771, 4to. in 2 vols. with the plates of Gravelot, for 3*l.* 13*s.* 6*d.* but of the LARGEST PAPER, of which only 25 copies were printed, with sparkling proofs of the vignettes and of Gravelot's, you must not hope for a first rate copy under eight or nine guineas. Of the second, and more splendid edition of 1784, from the press of *Didot*, I must refer the curious to the enthusiastic testimonies of French bibliographers. Only 200 copies were printed: and the edition was exhausted on the moment of its appearance. The plates, 41 in number, are from the designs of Cochin. A new edition, printed with the same luxury, by the same printer, with the same plates, quickly followed. Colonel Stanley's copy of the *first* impression, splendidly bound in morocco, and illustrated with 114 original drawings by Novelli, produced 36*l.* 15*s.* It is thought to be the most lovely text of the author ever published. *Bodoni* published a quarto and two folio impressions in 1794. They are each splendid, but the text in the folios is disproportionably large: one having but two, the other but three stanzas, in a page. Renouard possesses them all three; and has also 82 original drawings of Cochin, of which only 41 have been engraved. It is not worth while to enter into the minutiæ of Bodoni's impression; of which 130 copies of the three stanza edition, and 90 of the two stanza, were printed. But all this is a waste of paper and printing. Such books will cause their owners to groan at heart, if ever they come to the hammer

with pleasure and avidity. *Fairfax* is an old and a great favourite; and has been recently introduced to us, in a form the most irresistibly fascinating.* The Rev. Mr. J. H. Hunt has been eminently happy in the execution of a similar task, and a careful perusal of his labours fully justifies the eulogy pronounced upon them in the Quarterly Review of July, 1821. A new translation, in the stanza of Spencer, has been achieved by Mr. Wiffen, of the Society of Friends; of which some brief account is given below.†

Of the elegant METASTASIO, who is rather to be classed with dramatic, than with what is usually called poetical, writers; (and who perhaps ought to have graced the pages of the previous edition of this work) I must give the exclusive preference to the *Paris* edition of 1780-2, in 12 octavo volumes, with plates, to which should be added, the *Opere Posthume* published at Vienna in 1795, in three 8vo. volumes.

Of the fierce and fiery ALFIERI (to the introduction of whose works in this place the same objection may be made as to those of Metastasio) see that your copy of his Dramas, published at Paris by Didot in 1788, in six 8vo. volumes, be complete. The cancels were so frequent, that it is by no means easy to verify this desirable object. In a complete state, a copy is worth 5*l.* 15*s.* 6*d.* The auto-biography of the author displays all the peculiarities of his disposition. Alfieri affected to hate those who were above, and those who were below him. This was the madness of a morbid vanity. Although he hated the French, his autobiography is written in the style of the confessions of Rousseau.

pen which could delineate such feelings, is likely, or not, to render justice to Tasso.

Years have flown o'er since first my soul aspired
In song the sacred Missal to repeat,
Which sainted Tasso writ with pen inspired
Told is my rosary, and the task complete:
And now, 'twixt hope and fear, with toil untired,
I cast th' ambrosial relic at thy feet;
Not without faith that, in thy goodness, THOU
Wilt deign one smile to my accomplished vow.

Not in dim dungeons to the clank of chains,
Like sad Torquato's, have the hours been spent,
Given to the song, but in bright halls where reigns
Uncumbered Freedom---with a mind unbent
By walks in woods, green-dells, and pastoral plains,
To sounds, far off, of village merriment;
Albeit, perchance, some springs whence Tasso drew
His sweetest tones have touched my spirit too.
&c. &c. &c.

The work is beautifully printed in two volumes, from the accurate press of Mr. Moyes. The wood cuts are fully equal to those in the reprint of Fairfax just lauded.

Of DANTE, I had forgotten to notice the best of all our translations—that by the Rev. Mr. CAREY: and of ARIOSTO's Orlando Furioso, that by WILLIAM STEWART ROSE, Esq. now in the progress of publication. See *Quarterly Review*, 1824, No. LIX.

FRENCH POETRY.

Whoever consults Brunet's admirable analysis of the different ages of French Poetry,* supplied chiefly by the works of Goujet and La Croix du Maine, will see how little is *absolutely* necessary to possess, from the effusions of JEAN DE MEUN, (the Lydgate of his day) to the *L'Homme des Champs* of DELILLE. But the French are fortunate in their foundation-stones (if I may so speak) of the study of their native poetry. The collections of *Le Grand d'Aussy*, the *Comte de Tressan*, *Barbazan* and *Raynouard*, are admirable of their kind : as well for truth of criticism, as for beauty and accuracy of publication. The volumes mentioned

noblest collection.* MAROT is probably entitled to a passing notice, as one likes to trace the sources of excellence to their legitimate fountain head. MALHERBE is indispensible, and he luckily occupies little space.† We will then go at once to LA FONTAINE: the witty, the felicitous, the inimitable Fontaine. The well-versed Bibliomaniac knows the thousand little

* RAYNOUARD's work is entitled "*Choix des Poesies originales des Troubadours*; 1807, 8vo. 3 vol. Barbazan's "*Fabliaux et Contes des Poetes Français, des* 12, 13, 14, et 15 *siècles*, Paris, 1808, 8vo. 4 vols. LE GRAND D'AUSSY, *Fabliaux et Contes des* 12 *et* 13 *siècles*, 1779, 8vo. 4 vols.: to which, add a recent publication, entitled *Lais, fables et autres productions de Marie de France*, (by Raynouard, I believe,) 1820, 8vo. 2 vols. The *Roman de la Rose*, (the joint production of LORRIS and DE MEUN) has been recently published with great typographical attractions under the care of M. MEON; 1814, 8vo. 4 vols. The notes are worthy of its extrinsic splendour, and it is the best edition extant.* To these beautiful publications, add *Roquefort, Glossaire de la Langue Romane*, 1808, &c. 8vo. 3 vols. My friend Mr. Utterson looks with unceasing delight on his fine set of all these beauteous and instructive tomes.

† The first edition of MAROT was in 1532, 12mo. The pretty edition of the Hague 1700, 12mo. 2 vols. is only desirable when in large and clean condition. It is sought after, and may be had for about 15*s*. The best edition is, that of 1731, 4to. 4 vols. and 6 vols. 12mo. MALHERBE is only to be sought for in the impression of 1775 8vo. which is worth about 10*s*. 6*d*. Yet there be those that bite freely at the impressions of *Barbou*, in 1764 and 1776.

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* Alas, for the reputation of this once popular work!—if the sentiments of GERSON are to be unqualifiedly adopted. Hear what that staid and severe Divine says, as quoted in the *Histriomastix* of Prynne. "Gerson, sometimes chancellor of Paris, speaking of a certaine booke made by *Joannes Meldinensis*, the title whereof is the ROMANT OF THE ROSE, writeth of that booke two things. First, he saith, if I had the Romant of the Rose, and that there were but *one* of them to bee had, and might have for it *five hundred crownes*, I would rather burne it than sell it. Againe, saith he, if I did not understande that Joannes Meldinensis did not repent with true sorrow of minde, for the making and setting forth of this booke, I would pray no more for *him*, then I would for *Judas Iscariot*, of whose damnation I am

niceties connected with certain editions of his *Tales*: and the most fastidious cannot deny the merit of splendour to the folio impression of his *Fables*.*

* For the entire works of LA FONTAINE, secure the Paris edition of 1814, 8vo. 6 vols. so beautifully and accurately printed by *Crapelet*, with engravings after the drawings of Moreau. M. Renouard tells us that this is the first perfect edition of all the works of La Fontaine, and that LARGE PAPER copies are already rare. He possesses a very choice one of this description: and one of the three only upon YELLOW PAPER! Outrageously barbarous taste! Of the *Contes*, &c. &c. the experienced collector knows how to appreciate all the peculiarities of a perfect copy of the edition of 1762, 8vo. 2 vols. printed by Barbou, and enriched with exquisite engravings from the designs of Eichen, Cochin, &c. I refer the bibliographer to the minute and valuable account of them in Mr. Renouard's *Cat. de la Bibl. d'un Amateur*, vol. iii. p. 23. The plates, *after* these, in the edition of 1818, 8vo. 6 vols. are absolutely below criticism. Picked copies of the edition of 1762 have brought great prices; and Mr. Payne marks an extraordinary fine one, in morocco, at 7*l.* 7*s.* The edition of 1685 Amst. 12mo. with plates by Romain de Hooghe, is not to be dis-

Premising that I shall include the *Drama* in my brief account of French poetry, I go at once to CORNEILLE. Without recommending the stately edition of him in ten quarto volumes, from the press of the elder *Didot*,* I am strong in advising the ample and correct one, published by *Renouard*, in 12 octavo volumes, with plates after the designs of Moreau.† RACINE, in his quarto garb, from the Didot press, under the patronage of the Dauphin, stands nobly by the side of his great poetical ancestor Corneille—put forth from the same quarter: but he assumes a yet more majestic aspect in the three sumptuous folios from the same press, published in 1801, and enriched with engravings from the designs of Gerard, Girodet, and others. The *best critical* edition is that of 1807, in seven octavo volumes, with the commentary of La Harpe.‡ MOLIERE follows Racine as naturally as

* This edition was published in 1796, and only 250 copies were struck off. It forms one of the works in the splendid suite of FRENCH CLASSICS published by Didot l'Ainé: but its sale in this country is heavy and uncertain.

† Although the testimony of an editor and publisher, in praise of his own performance, will be received with sundry grains of caution, yet Renouard's words (*Cat.* &c. vol. iii. p. 62) are borne out as well by those of Brunet as by the *fact*—that this *is* the very best edition of Corneille in all respects. Messrs. Payne and Foss, however, "make a fight," for their fine copy of what they conceive to be the best edition—namely, that of 1764, in 12 octavo volumes. Yet Brunet thrusts his "polish lance" through the very ribs of this edition.

‡ Brunet considers the Racine of 1801, as the chef d'œuvre of ALL modern typography. Two hundred and fifty copies were printed, at the subscription price of 1200 francs. One copy only, UPON VELLUM, has found its way into the cabinet of Mr. George Hibbert. The man who, like La Harpe, in his *Cours de Littérature*, (see vols. i. iv. v., &c.) could write so admirably upon Racine, might with confidence

en Jonson does Shakspeare. I will not recommend ny editions but those of 1773, and 1819—each in an ctavo form. Notwithstanding the beauty, accuracy, nd popularity of the latter, the edition of 1773, in six olumes, yet maintains a stiff price, especially when e plates, which are of no great merit, happen to be fine condition.*

But where are BOILEAU and VOLTAIRE? Of the rmer, the editions are almost without number; but will mention none before those of 1747, 1772, and bove all, in 1809. These are in an octavo or duodemo form. But if *folios* only be sought after, then spire to the impression of *Bodoni*, or to that of *Didot:* e first in 1814, and the second in 1819,—each in vo volumes. Very recently (1821) there hath ap-

come the editor of his works; and although this edition (the best, regard to the commentary) be printed on indifferent paper, yet ould it be possessed: especially when the heavy-pursed biblio-

peared one of the most beautiful editions imaginable, in an octavo form, with the commentary of *M. Amar:* an enchanting performance in all respects.*

If the editions of Boileau be nearly innumerable, what must be those of VOLTAIRE—in a collected or detached form? The idol of the French nation—and scarcely less cherished for his dramatic, historical, and philological, than for his poetical talents—the presses of the Metropolis of that country are for ever

* Be satisfied with the edition of 1747 in five octavo volumes, which is yet considered the best, in spite of Brunet's elaborate article, from which a contrary conclusion may be drawn. It is worth 2*l.* 12*s.* 6*d.* in good binding—and if found on *Dutch Paper*, and especially on *thick paper*, 'twill make merry the heart of a tasteful Biblomaniac—although procured at more than double the preceding price. After all, I am doubtful about the earnest recommendation of the edition of 1772, 5 vols. 8vo. though the plates be from the designs of Picart. Brunet is full of particular information relating to it. The edition of 1809 is in 3 volumes 8vo. and when accompanied by the seven plates after the designs of Moreau, published by Renouard, is both the completest and most acceptable of all the editions before published of Boileau Despréaux. I cannot however, while on the subject of octavo impressions, give it the preference to that of 1821, 8vo. 4 vols.—which, as a specimen of printing and paper, has scarcely any rival, even in this country; while the plates of the *Lutrin* are rich in comic humour and expression: they are among the best efforts of the French School, and come the nearest to those of our Smirke. The designer is Desenne. The engravings, by various hands, are a *little* too coarse, but have great effect. That, prefixed to the 2d. Canto, if a little more *light* were introduced, would be charming. The Editor is *Amar:* and copies upon LARGE PAPER make the imagination run riot. The sumptuous edition of 1814, in two huge folio volumes, which was published under the auspices of Murat when he was King of Naples, is rare even in France. But Didot's magnificent edition of 1819, in two rare folios, is probably yet superior. Only 125 copies were printed with the vignettes. A subscription copy is valued at 400 francs.

eeming with editions of his works, in part or in whole. The famous edition of *Beaumarchais* eclipsed every hing of its kind, on a similar scale of magnitude: but, or intrinsic worth, if not for extrinsic splendour, it as been surpassed by the recent impression of *Renouard.* Intermediate editions, of less cost and less ritical elaboration, will satisfy the ordinary purposes f reading. Of these, and of some other peculiarities, he subjoined note will afford a tolerably correct ccount*

* To attempt to *bibliographise* the article VOLTAIRE, as it should e, in one note, would be little short of madness. Even Brunet shrinks rom the magnitude of such an attempt. I will be therefore perspiuous, if not brief. The famous edition of his *Works Complete* is that f *Beaumarchais,* published in 1785, &c. at Kehl, with the types of Baskerville,† in seventy handsome octavo volumes: with beautiful lates. A duodecimo edition, in ninety-two volumes, was published t the same time; but this latter (according to Renouard) though a eautiful edition, is not free from typographical errors. Of each edi-

And now . . . leaving the lyrical poetry of I. B. ROUSSEAU to the admiration of those who have a taste

tion there were printed not fewer than *five* different papers. A copy of the *largest octavo paper*, neat in russia, is marked at 52*l.* 10*s.* in the catalogue of Messrs. Payne and Foss: who also mark a neat copy of the *Basle* edition of 1784, in seventy-three octavo volumes, at 21*l.* At Paris, an edition was published by *Didot*, in 1802, in fifty-five volumes; and another in 1817, in forty-two octavo vols. superior to the preceding. I now come to the last and *best* edition of the Entire Works of Voltaire by RENOUARD, just completed in sixty octavo volumes, with one hundred and thirteen vignettes, and forty-seven portraits. The designs of Moreau le Jeune embellish this splendid and estimable production: but of designs and graphic embellishments to Voltaire, there is no end. Consult Renouard, *Cat. de la Bibl. d'un Amateur*, vol. iii. p. 301; and Messrs. Payne and Foss present us with a tempting article in their last catalogue (no. 1248) containing fine impressions of two hundred and seventy-five prints, large paper, at 14*l.* 14*s.* Certainly, the plates by *Simonet*, in Renouard's edition, are bright, spirited, and very "taking:" and universal and brilliant as was the genius of Voltaire, it must be admitted that France, in the publications of his works, has done justice to his talents. I entreat the sedulous reader to consult Brunet.

But evident as is this position, or unquestionable as may be this conclusion, there are some drawbacks to be mentioned: at least, on *one* score, there is a very tremendous counterbalance to be stated: and on this, the high tone of feeling and the masterly style of criticism, of *La Harpe* comes most opportunely to my aid. That such a man as VOLTAIRE, without feeling and without principles—in the conscious and undisputed possession of the most brilliant talents—should have *written* any thing which interest or lucre suggested, was natural, and to be expected; but that a respectable government, or that a polished state of society, as was France during the middle of the xviiith century, should have tolerated the *publication* of whatever such an unprincipled writer chose to produce, is a matter beyond all conception, and scarcely to be stigmatised with sufficient severity. The reader has already anticipated the mention of the PUCELLE of Voltaire. Hear the energetic language of La Harpe upon this composition. "Jamais l'impudence du vice et du blasphême n'avait été portée à ce point! et quoique le vice y fût souvent de la plus dégoû-

for such performances—and classing GRESSET and DELILLE among the most popular and pleasing of the recent poets of France—(not failing to recommend the *two latter* strongly to a place in every well chosen library)* I take leave of the department of POETRY,

tante crapule, et la blasphème inepte ou grossier, tel était déjà l'attrait de l'impiété hardie et de la débauche effrontée que ce même écrivain, pourqui l'on s' était montrée si sevère jusques dans ses chefs-d'œuvres, parut ne trouver presque plus que des approbateurs, et avoir fait de ses lecteurs autant de complices. Il n'y a point de livre qui ait été plus répandu, plus généralement lu, plus souvent cité. Toute la jeunesse le sut par cœur, et en fit sa *philosophie;* les vers de la Pucelle devinrent le catéchisme de cet âge qui prend si volontiers pour loi l'absence de tout frein : et si l'on réfléchit à tout le mal qu' a fait et dû faire ce poëme, on avouera qu'un gouvernement tombe dans la plus étrange inconséquence, lorsqu'il interdit la vente des poisons, et qu'il autorise ou tolère le débit de pareils livres." *Cours de Littérature,* vol. viii. p. 213-14.

And yet, whether in LARGE PAPER copies of the edition of the *Pucelle* in 1789, 8vo. two vols.—or in one volume 4to., of the same date—or in the more sumptuous edit. of 1797, 4to. published by Didot —or in minor, and exquisitely printed, editions of the same work—there is hardly a Frenchman of education, or as it is called of good breeding, but what lavishes his *napoleons* on the decorations of the PUCELLE. Plates from the designs of Moreau—others, from the most licentious originals—are thrust into this book;—and copies of it glittering on the shelves of Bibliophiles, make us surprised at the indifference or temerity of their Owners. But this imprudence does not belong to France. Brunet taxes us, and perhaps with justice, of being also instrumental to the execution of plates of similar indecency. Proh pudor!

* JEAN BAPTISTE ROUSSEAU is a lyrical poet, with whom (from the information which I gathered when in France) I suspect the French themselves to be but little conversant. Indeed he may not be worthy of a very intimate acquaintance. A very pretty edition of him in five duodecimo volumes, appeared in 1797: perhaps worth 1*l.* 5*s.*: but Crapelet has lately put forth the most correct and valuable, as well as the most beautifully printed, edition, in 1820, 8vo. 5 vols. The

usually so considered. At any rate, that department, as far as it relates to the *British Muse*, will be closed —together with the LIBRARY COMPANION itself—in the ensuing pages, to be devoted to the BRITISH DRAMA.

copies on LARGE PAPER — of which, one, of singular splendour, bound in white calf by C. Lewis, glitters on the book shelves of the visto-cabinet of Menalcas—present a most resplendent appearance, M. Brunet says "the free epigrams are printed apart" . . to be read apart, I ask? They should not have been printed at all. Of GRESSET, I will recommend only *Renouard's* edition, in 1811, 8vo. 3 vols.: worth about 1*l.* 10*s.* On large paper, there were only TWO copies printed. One is in the library of Earl Spencer, the other in that of the publisher. The plates are very clever—from the pencil of Moreau. DELILLE is the glory of the modern school of French poetry: and I love his *Jardins*, and *L'Homme des champs, ou les Géorgiques Françoises*, so much, that I will spur on both "the young" and "the old man" to get the most beautiful copy of each work, printed by Didot, in 8vo.—which they can procure: and if on LARGE PAPER, and bound in *green* morocco, so much the better. They are sweet poems: full of pleasing imagery and virtuous sentiment.

THE ENGLISH DRAMA.

THE first thing that may strike the learned in DRAMATIC LORE, will be the paucity of the pages here devoted to that subject. But my path is necessarily short and contracted. I must have nothing to do with *Mysteries* and *Moralities;* whether in a foreign or in our own tongue. If indeed I were disposed to undraw the curtain which conceals the strange and "mysterious" productions, founded on the dramatic art, which enrich the early annals of *French* Literature, I should only have to sit myself down in the beautiful Library of my friend and brother-Roxburgher, Robert Lang, Esq. of Portland-place,* and within ninety-six

* SOME account, however, of the treasures of this extraordinary collection (of which more than a slight hint is given in the *Bibliogr. Decameron,* vol. iii. p. 35, &c.) may be expected in a volume of such portly dimensions as the present. But, ere I speak of the French *Mysteries* in the collection of Mr. Lang, let me briefly notice his *Romances* and *Poetry* in the same language. They are not only choice and numerous, but, the generality of them, in a condition the most surprisingly clean and beautiful. I have handled and perused many a thin tome of black-letter poetry, of which the aspect was perfectly marvellous—sufficient to stagger the uninitiated, and to overwhelm the experienced with unmixed transport. I am doubtful whether a single Bibliophile, at Paris, possesses such an extraordinary cabinet of poetry in his native tongue. The Owner of them, who reads the bizarre-looking pages of these books with the same facility that my friend Mr. Bolland does Machlinia's edition of Littleton's Tenures, is just now occupied in a *raisonné catalogue* of his treasures: and let me hope that such a catalogue will be seen in *print*—at least by the Roxburgers.

And now for the MYSTERIES. One of the most extraordinary, half-laughable, and half-tragical, is that of *St. Christophe.* It is a

hours of such a sitting, I should enrich my memorandum book with such entries (of which indeed the ac-

folio volume, of the date of 1530, having a wood-cut of the Saint for a frontispiece:—* with the following title: "Sensuyt la vie de sainct Christofle elégamment cōposée en rime françoise et par personages par maistre Cheualet iadis souueraī maistre en telle compositure nouuellement imprimée." The work is printed in a large, round, unusual, and unfinished roman letter, in double columns. The first part ends on sign. N ii., thus:

Quant penthecostes furent de iuing neuf
M. D. uingt et sept fust faict neuf
Ce present liure et en ce lieu et terre
De Grenoble fust ioue son mystere
Duquel finist la premiere iournee
Nouuellement audict leu imprimee.

The second set of signatures ends on Z Z iiii. rev. Then A A A, to C C C, inclusively, in fours: as indeed run all the signatures, each leaf numerically marked. On the reverse of C C C iii, the colophon is thus:

Icy finiste le mystere du glorieux sainct christofle compose par personages et imprime a Grenoble le uingtkuit de ianuier lan cōptāt a la natiuite de nostre seigneur mil ciq cens trente au despens de maistre Anemond amalberti citoyen de grenoble.

Then a leaf, with the same cut of St. Christopher, on the reverse, as at the commencement. There are verses below. This copy, obtained from Chardin's collection, is bound in blue morocco. See the *Bibl. du Théatre François*, 1768, vol. i. page 93-6. Of course such a volume (believed to be the only one in this country) is BEYOND all price.

Mr. Lang possesses another copy, in MS. (which however is not exactly the same work) executed in a small gothic type, ON VELLUM: upon the whole, very cleverly. This also was Chardin's book, who had a rage for transcripts: half of his collection affording, more or less, specimens of successful calligraphy.† It was transcribed from

* In Mr. Lang's copy, the frontispiece and the three first leaves of text are MS. of a neat execution.

† For a particular, and I trust not unamusing account, of Mr. CHARDIN, the last of the old school of FRENCH BOOKSELLERS, the reader may consult a certain *Tour*, vol. ii. p. 400-3: where a portrait of this old Bibliopolist—executed "ad vivum—"

mpanying note bears powerful testimony) as might tonish even the Society of the Bibliophiles, at Paris!

edition printed by the widow of *Iehan Trepperel* for *Iehannot*, okseller, in 4to. without date. We learn from the title, that not ver than THIRTY-THREE personages are engaged in this mysterious ama: of whom the son of God is one. Another most rare and gular Mystery, in this collection, is called "*homme pecheur*;" ich, from the title, we learn was "played by sundry personages the town of Tours." Mr. Lang's copy is printed by Verard, in ble columns, without date. A fine copy, in old blue morocco ding. Again: *L'homme iuste & l'homme mondain Nouuellement pose et imprime a Paris*, 1508, 4to. Also printed by Verard. A e, large, crackling copy: but with signatures *i. iii.* and *iiii.* in ms. dmirably done. Chardin's copy. Once more: *Le Mistère de la ssion*, &c. which we learn, from the title, was "triumphantly yed at Angiers, and latterly at Paris." It is a quarto volume, nted at Paris, by Iehannot and Trepperel's widow, in the black er, in double columns: and may be at least 300 years old. A fine y.

Mystery the fifth. *Le Ioyeulx Mistère des Trois Rois: a Dixsept sonnages Composé par Iehan Dabondance Bazochien Et Notaire*

The question is yet perhaps to be gone into—namely, how those persons and things, held the MOST SACRED from infancy, and connected with our best hopes in this world, and our happiness in the world to come, should be made the instruments of the most puerile conceits, the most vulgar and revolting language, and the most ridiculous or brutal actions? Both in the French and English languages, there are sufficient testimonies of the truth of this remark.

In regard to the mysteries in our *own* language, I must exhort the curious to dive into the lore of those known by the name of the *Chester and Coventry Mysteries:* especially if, after the lucubrations of Warton, Dodsley, Malone, and Hawkins, they are fortunate enough to be favoured with the perusal of what has been written by Mr. MARKLAND and Mr. SHARP :* gentlemen who have proved themselves com-

* The first of the above named gentlemen has wrought for himself a much more imperishable "*garland*" than ever old Skelton (see pp. 661, 685, ante) had the impudence or ingenuity to twine round his temples, in that recherché *Roxburghe Volume*, called CHESTER MYSTERIES; and presented by its Editor to the Roxburghe Club, in 1818. The Mysteries are, *The Deluge*, and *The Slaughter of the*

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to the Metz Chronicle, it appears that this Drama, or Mystery, was acted in 1437; and that four days were consumed in the performance of it. It farther appears, that the Curé of St. Victoire, who had acted the part of the Almighty in the Mistere de la Passion (above noticed) acted the part of Titus in this Drama. Mr. Lang has another edition of it, without date, printed by I. Iehannot for Trepperel's widow; which has two wood-cuts at the beginning, such as would charm the heart of my romance and mystery-loving friend Mr. Douce. On the reverse of the title-page, are two minstrels playing, at the entrance of a castle; one with a guitar, and the other with a clarionet; while a page is attending with a duplicate of each instrument. Some guards are looking out at their approach. A similar wood-cut is at the end of the table; except that the page has his hat off in his left hand, with a sword in his right. This edition, besides the epilogue of two pages, contains ccxii leaves.

A few more "LAST WORDS." In the same collection there is an ancient MS. of

petent in all respects, for the interesting and arduous tasks which they have undertaken.

Innocents: from a MS. of the XIIIth century, "the most ancient, as well as the most complete collection of the kind now in existence."* An Introductory Essay of xvi pages,† preceded by an engraved frontispiece, and three title pages, or prefixes, render the text, printed for the FIRST TIME, perfectly invaluable to a thorough-bred Antiquary. 'Tis like a well-proportioned marble porch, of the Doric Order, to a building of perfect symmetry. This book is, throughout, a model in every respect. The paper, printing, ornaments, and intrinsic matter render it the most sparkling of the Roxburghe-Club Book Gems. It has sold for as high as 22*l.* and as low as 12*l.* With difficulty I refrain from an extract: but it must not be.

For the latter gentleman—above-named—I gather, from the preface of an ancient Pageant called *Judicium*, (or, "The Day of Judgment,") in the possession of Peregrine Towneley, Esq. and printed by him for the FIRST TIME, for the Roxburghe Club—that "a large portion of the COVENTRY MYSTERIES has already been printed; and it may be gratifying to the lovers of the ancient Drama to be informed, that the *whole* of them, with every necessary elucidation, will, and it is to be hoped, at no distant time, be made public by the diligence and liberality of a *Gentleman at Coventry*, who is every way qualified for the execution of this difficult and laborious task." That gentleman, it is no secret, is Mr. Sharp of Coventry! who, on more accounts than one, has been frequently lauded in the humble pages of the author of this work. The "Dramatis Personæ" of this

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La Destruction de Troye le Grand: perhaps of the xivth century: beginning thus:

En passant par vne lande
Plaine de Roses et de fleurs.
&c. &c. &c.

There are two leaves of vellum, with six or seven of paper, usually throughout. It is written in a close but broad-faced gothic letter. At the end, we read the name of the Transcriber thus pleasantly introduced:

Nomen scriptoris Iohannes plenus amoris.

This MS. concludes with seven leaves of a "Chanson sur le mort de Hector." But I must really tear myself, and perhaps the reader too, from a farther registry of such DRAMATIC BIJOUX!

* The MSS. actually printed from, were dated 1600, 1604, and 1607.

† Reprinted in vol. iii. of Malone's Shakspeare, by Boswell.

Then again for *Collections of Old Plays*, I must entreat the "Young Man" to furnish himself with those published by *Hawkins* and *Dodsley*;* or per-

ancient Pageant of "the Day of Judgment,†" are only xiii, beginning with "*Jesus Christ*," who has *five good Angels* attending him: the first and second *Demon, Tutivillus:* with four attendant *evil Spirits*. An argument, prefixed, gives us in few words the scope of the play. A glossary concludes it. The introduction and glossary are by the hand of Francis Douce, Esq. If the reader wishes for more horrible things, from Old Mysteries and Dramas, he may peruse what is written in the *Bibliogr. Decameron*, vol. ii. p. 217, &c. and *Tour*, vol. ii. p. 302-10. The work referred to in the latter authority—the *Blasphemateurs du Nom de Dieu*—has been reprinted by the Society of Bibliophiles at Paris; but where is MY copy of it—as an honorary member? Speak Messrs. Chateaugiron and Durand De Lançon!

* The contents of the Collections of Hawkins, (1773, 8vo. three vols.) and Dodsley's, 1780, 8vo. twelve vols. best edition by Reed—are set forth in Mr. Harris's very judicious catalogue of the library of the Royal Institution, p. 243. A copy of the first work may be had

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† Is it *mere* fancy, that I suppose Skelton to have borrowed somewhat of the structure of his verse from a perusal of a transcript of this piece?—as thus:

Here is a bag full of lokys: of pride and of lust
Of wraggers and of wrears,: a bag full of brefes
Of carpars and cryars: of mychers and thefes
Of lurdans and lyars: that no man lefys
Of flytars of flyars; and renderars of reffys
&c. &c. &c.
so joly,
Ilka las in a lande: like a lady nerehande
So freshe and so plesande: makys men to foly
If she be never so fowll a dowde: with hir kelles and hir pynnes
The shrew hirself can shrowde: both hir chekys and her chynnes
She can make it full prowde: with japes and with gynnes
Hir hede as hy as a clowde: but no shame of hir synnes.
Page v.—ix.

Mr. Douce thinks the original MS. is older than either the Chester or Coventry Manuscripts. I subjoin an explanation of some of the above words: *Wraggers and Wrears*, Wranglers and Noisy Fellows; *Mychers*, Pilferers; *Lurdans*, Blockheads; *Flytars*, Scolds; *Rendrears of reffys*, Thief-takers.

ps it may answer his object still better, to secure, they come out, the Numbers of the *Old English rama*, published by Mr. Baldwyn, apparently under e care of a most competent Editor.* As the remain- g preliminary piece of instruction, I cannot resist e opportunity of strongly recommending a Series of

1*l.* 1*s.*: of the second for 4*l.* 14*s.* 6*d.* But if a copy of the second rk, on LARGE PAPER, be aspired unto, desperate must be the ggle, and ponderous must be the price paid, for its attainment. ly six copies were so printed; and one of these was sold for 14*l.* . at the sale of Mr. Woodhouse's library in 1803.

* Two numbers only of this work have been published, by *Mr. dwyn*, of Newgate street. The first contains *The Second Maiden's gedy*, first printed from the original MS. of the date of 1611, n the Lansdowne Collection: the second, *A Pleasant Conceited nedy, wherein is showed how a Man may chuse a Good Wife from a d.* Will not my "Young Man" feel some curiosity about such a ama? These numbers are elegantly printed in a small type, on d paper, at 2*s.* 6*d.* the number. When this work is complete, it l be found to be the most copious and valuable of all the "Selec-

Essays on the *Early English Drama*, to be found in the *Retrospective Review*.* They are copious and instructive: and bring the history and "reasoning of the thing," accurately and vividly before our observation. To these, add the last and best edition of *Baker's Biographia Dramatica*,† or a *Companion to the Play*

and Mr. Haslewood, in his short Introduction† tells us wherefore. Mr. John Arthur Lloyd, another member of the same UNIQUE Club, has favoured his associates with the printing of two plays called *The Cuck Queanes*, and *The Faery Pastorall, or the Forest of Elues*—from a most extraordinary ms. volume in the possession of Mr. Haslewood. The author of these plays, as well as of the whole contents of the ms. volume, was WILLIAM PERCY, the third son of Henry, the eighth Earl of Northumberland. Such another *Olla Podrida* of dramatic composition, was surely never conceived or executed. But every Roxburgher REVELS in his copy!—and long may he revel. I ought however to notice the *Collection of Ancient English Dramas*, published by Miller, in three handsome royal octavo volumes: worth about 1*l.* 11*s.* 6*d.*

* In the second and several following numbers of that well-conducted periodical work.

† Edited by Mr. Stephen Jones, 1812, 8vo. 3 vols.:—the first in two parts: a work, which, whatever be its deficiencies (and these have been pointed out by no unsparing hand in an early number of a certain popular Review) is doubtless the best edition, of what has always been considered the best production on the subject, extant. It may be obtained for 1*l.* 10*s.*: and till a more perfect edition of it appears, must be considered a stock-book in a dramatic library. When will Mr. Haslewood favour the world with a compression of his very copious stores, entitled NOTITIA DRAMATICA? There is not a play, a player, or a play-house, but of which that Gentleman has the most precise intelligence. Some outlines of this dramatic history have appeared in the Gentleman's Magazine.

† This Introduction consists of two pages only, printed on India paper, on the rectos of two leaves, for the sake of the exquisite little wood-cuts with which it begins and ends. But let us hope it will be very long ere its worthy author hob and nob with such a "boon companion," as appears in the tail-piece—for then there will be an end of all things.

ouse—and both the Young and the Old Man has herewithal to recreate and instruct himself in this partment for the remainder of his days.

But my "Young Man" is becoming impatient for account of those Dramatists, worth noticing, who eceded Shakspeare; in order that he may revel untrouled in the bibliographical luxuries attending description of the rarer, more curious, costly, and st editions of that Immortal Dramatist. A little tience, and he shall be gratified. An illustrious oup passes across the stage in the mind's eye, as prersors of our great Bard. And let us applaud them they pass. BALE, HEYWOOD, LORD SACKVILLE, ASCOIGNE (already noticed as a poet) PEELE and ARLOWE. In the subjoined note* will be found an

* BALE's Pieces are very rare and highly prized—especially when nd in a fine and perfect state. A copy of the second edition of *Tragedie or Enterlude, manyfesting the Chefe Promises of God unto* [illegible] printed by Charlewoode in 1577, was sold for 19*l.* 15*s.* at the

account of a few earlier and rarer pieces of these Writers; premising, that they are all reprinted in the

vol. iii. p. 38. Gascoigne's "Supposes," translated from Ariosto, is our earliest prose comedy. Its dialogue is easy and spirited. *Specimens*, &c. vol. i. p. 140. Mr. Campbell gives a glowing account (supported, it must be confessed, by a most beautiful quotation) of PEELE'S *David and Bethsabe*. I have no space for the Critic's eulogy or the Poet's beauties: nor do I know who possesses a copy of the first impression of this dramatic treasure—but if the lucky hunter after theatrical rarities happen to stumble upon Peele's *Old Wives Tale, a pleasant conceited Comedie, played by the Queen's Majesties' Players*, 1595, 4to. it may rejoice his heart to learn that only *two* copies of it were known to the late George Steevens; his own, and that in the King's library. His own was sold for 12*l*. It would now bring three times the sum. As to MARLOWE . . .

But what am I about? What limits are to be assigned to these enquiries? The matter is instantly and easily solved: and read attentively, enthusiastic young man, the *mode* of its solution. Naturally conceiving what must be the dramatic treasures in the MALONE COLLECTION at Oxford, some two months ago I wrote to an old and excellent friend, admirably qualified to answer every question connected with the subject, to favour me with some account of these same dramatic treasures. In the course of due time, his answer came, after the following manner: from which it will be seen that many a gem, not even alluded to in the above text, will be found to sparkle on the shelves of "Old Bodley."

Oxford, April 21, 1824.

My Dear Sir,

You tell me I shall be doing you some service if I send you a short account of Mr. Malone's dramatic collections, now in the Bodleian Library; and, as you confine me to the titles of some few of those pieces which I consider the most rare and curious, I can have no excuse for not complying with your request. I should however have obeyed you, with equal alacrity and pleasure, had you even drawn more largely on my time and transcription.

The foundation of Mr. Malone's *Dramatic* Library was *one hundred and nineteen volumes* of old Plays, printed in quarto, (containing, on an average, eight plays in each volume) given to him by George

Collections of Hawkins and Dodsley, so frequently before mentioned. But "illustrious" as this group may be, the characters of which it is composed are

Steevens, Esq. I believe in 1778. To these Mr. Malone added *forty-eight volumes* in quarto, twelve in duodecimo and octavo, besides an almost perfect collection of the single plays of all the early dramatic writers. You desire me to give you a few titles of the rarest—and I do so as they occur, without arrangement or classification, premising only that I shall give you nothing subsequent to the year 1600.

1. *The Tragedie of Tancred and Gismund*, compiled by the Gentlemen of the Inner Temple, and by them presented before her Maiestie; newly reuiued and polished, according to the decorum of these daies. By R. W. *London*, 1592, 4to. See *Cens. Liter.* vol. viii. p. 350.

2. *The Tragedie of Solimon and Perseda*, wherein is laide open Loue's Constancie, Fortune's Inconstancie, and Death's Triumphs. *At London*, 1599, 4to. (Entered on the Stationer's Books, 1592.)

3. *The Blinde Begger of Alexandria*. By George Chapman. *Imp. at London*, 1598, 4to.

4. *The Battell of Alcazar*, fought in Barberie, betweene Sebastian King of Portugall and Abdelmelec King of Marocco, with the death of Captaine Stukeley. *At Lond.* 1594, 4to.

5. *A Moral and Pitiful Comedie intituled All for Money*; plainly representing the manners of men and fashion of the world nowe adayes, compiled by Thomas Lupton. *At Lond.* 1578, 4to.

6. *The Tragedie of Gorboduc*, (1562) 4to.

7. *Pompey the Great his faire Corneliaes Tragedie*: Effected by her Father and Husbandes downe-cast, death, and fortune. Written in French, by that excellent Poet, Ro : Garnier, and translated into English by Thomas Kid, *at Lond.* 1595, 4to.

8. *Cornelia*. *At Lond.* 1594, 4to. (The same play, first edition,)

9. *The Pleasant History of the two angry women of Abington*, with the humourous mirth of Dick Coomes and Nicholas Prouerbes, two seruing men, as it was lately playde, &c. By Henry Porter, Gent. *At Lond.* 1599, 4to.

10. *The Cobler's Prophesie*. Written by Robert Wilson, Gent. *At Lond.* 1594, 4to.

11. *The Loue of King David and fair Bethsabe*, with the Tragedie of Absalon. As it hath ben diuers times plaied on the stage, written by George Peele, *Lond.* 1599, 4to.

forgotten . . . save in the library of the studious in dramatic lore. Bright, beautiful, and original as are many

12. A new Enterlude no lesse wittie then pleasant, entituled *New Custome*, deuised of late, and for diuerse causes nowe set forthe, neuer before this tyme imprinted, 1573. *Imp. at Lond, by William How for Abraham Veale*, 4to.

13. An excellent new Commedie intituled *The Conflict of Conscience. At Lond.* 1581, 4to.

14. *The Historie of Orlando Furioso*, (by Robert Green) one of the twelve Peeres of France. As it was play'd before the Queenes Maiestie. *At Lond.* 1599, 4to. Second Edition. The first was in 1594.

15. A certayne Tragedie wrytten fyrst in Italian, by F. N. B. entituled, *Freewyl*, and translated into Englishe by Henry Cheeke, black letter, no date, 4to. See *British Bibliographer*, vol. i. p. 6.

16. *Antonius*, or the Tragedy of Marc Anthony. By the Right Hon. Mary Countess of Pembroke, 1595, 4to.

17. *The Lamentable and true Tragedie of M. Arden*, of Faversham in Kent. *Imp. at London*, 1592, 4to.

18. *The Raigne of King Edward the third*: as it hath bin sundrie times plaied about the Citie of London, *Lond.* 1596, 4to. Another Copy and Edition, *Imp. at London*, 1599, 4to.

19. *Campaspe*, played before the Queenes Maiestie on twelfe Day at night by her Maiesties Children, and the Children of Paules. *Imp. at London*, 1591, 4to. Third Edition.

20. *Mother Bombie*, as it was sundrie times plaied by the Children of Powles, *Lond.* 1598, 4to. Third Edition.

21. *A Warning for Faire Women*, containing the most tragicall and lamentable murther of Master George Sanders of London, Marchant nigh Shooters Hill, *Lond.* 1599, 4to.

22. *A pleasant conceyted Comedie of George a Greene, the Pinner of Wakefield*. As it was sundry times acted by the seruants of the Right Honourable the Earle of Sussex. *Imp. at London*, 1599, 4to.

23. *A Pleasant Comedie called Summers last Will and Testament*, written by Thomas Nash, *Imp. at Lond.* 1600, 4to.

24. *The famous Chronicle of King Edward the First, sirnamed Edward Longshankes, Lond.* 1593, 4to.

25. *The Lamentable Tragedie of Locrine, the eldest sonne of King Brutus, Lond.* 1595, 4to.

of the passages in their works, the majority of readers will never, I fear, become acquainted with them; or, knowing them, will be slow to commend. Our dramatic taste is debasing apace. Bustle, parade . . . .

26. *A ryght pithy, pleasaunt and merie Comedie, Intytuled Gammer Gurton's Nedle. Imprynted at London in Fleete Street beneth the Conduit at the signe of St. John Evangelist, by Thomas Colwell,* black letter, 4to.

27. *A lamentable Tragedie, mixed full of plesant mirth, containing the life of Cambises King of Persia,* no date, 4to.

28. *The First part of the Tragicall raigne of Selimus, Lond.* 1594.

29. *A right excellent and famous Comoedy called the three Ladies of London. At Lond.* 1584, 4to.

30. *A new and pleasaunt enterlude intituled the Marriage of Witte and Science. Imp. at Lond.* 1570, 4to.

31. *Thenterlude of Youth,*

Jesu that his armes dyd sprede
And on a tree was done to dead.

Imp. at Lond. by John Waley, (1557) 4to.

32 *An Enterlude intituled Like wil to like quod the Deuel to the Colier,* being godly and ful of plesant mirth. *Imp. at Lond.* 1568, 4to.

33. *A most pleasant and merie new Comedie intituled a Knacke to knowe a Knaue.* Newlie set foorth, as it hath sundrie tymes bene played by Ed. Allen and his Companie. With Kemps applauded Merrimentes of the men of Goteham, in receiuing the King into Goteham. *Imp. at London,* 1594, 4to.

34. *The Raigne of King Edward the Third.* As it hath bene sundry times played about the Citie of London. *Imp. at Lond.* 1599, 4to.

35. *The Pedler's Prophecie, Lond.* 1595, 4to.

36. *The famous Victories of Henry the Fifth*: containing the honourable Battell of Agin-Court. As it was plaide by the Queenes Maiesties Players. *Lond.* 1598, 4to.

37. *A new Cōmodye* in englysh in maner of an enterlude ryght elygant and full of craft of rethoryk, wherein is shewd and dyscrybyd as well *the bewte and good propertes of women,* as theyr vycys and euyll cōdiciōs, with a morall cōclusion and exhortacyon to vertew. *Johēs Rastell me imprimi fecit,* small folio.

"Drum, gun, trumpet, blunderbuss, and thunder," have of late become the paramount objects of attrac-

"I have taken these titles at random from the various volumes of old plays, bound as they are, without arrangement; and they will enable you to form some little idea of the value of the entire collection. Independently of this mass of miscellaneous plays, Mr. Malone has been at the trouble and expense of procuring all or almost all the works of the dramatic writers (afterwards collected and published in a distinct form) in single pieces as they originally appeared. Thus we have

Shakspeare's Plays, 7 vol. 4to. *Decker*, 1 vol. *Massinger*, 2 vol. *Ford*, 1 vol. *Lord Sterline*, 1 vol. *Geo. Chapman*, 2 vol. *Beaumont and Fletcher*, 3 vol. *Middleton*, 3 vol. *Heywood*, 3 vol. *J. Lily*, 1 vol. *Marston*, 1 vol. *Shirley*, 4 vol. *Dancer*, 1 vol. *Wycherley*, 1 vol. to say nothing of *Rowe, Southerne, Congreve, Lee, Farquhar*, and innumerable others. Of *two* of these volumes you shall have the contents, and I promise you somewhat of a dramatic treat in reading only the titles of these rarest among the rare.

LILY'S PLAYS *in one volume quarto.*

"This (says Mr. Malone) is one of the most curious and expensive volumes in my library. The plays were purchased for the most parts at very dear rates: and are not now to be had at any price. For *Midas* alone I think I pay'd seven guineas and a half. The Songs which were not inserted in the original copies, are here introduced from Blount's republication?'—

1. *Campaspe.* Played beefore the Queenes Maiestie on new yeares day at night, by her Maiesties Childre, and the Children of Paules. Imprinted at London, for Thomas Cadman, 1584.

2. *Midas.* Plaied before the Qveenes Maiestie vpon tvvelfe Day at night, By the Children of Paules. London, printed by Thomas Scarlet for J. B. and are to be sold in Paules Churchyard at the signe of the Bible, 1592.

3. *Mother Bombie.* As it was sundrie times plaied by the Children of Powles. London, Imprinted by Thomas Scarlet for Cuthbert Burby, 1594.

4. *The Woman in the Moone.* As it was presented before her Highnesse. By John Lyllie, Maister of Artes. Imprinted at London for William Jones, and are to be sold at the signe of the Gun, neere Holburne Conduit, 1597.

tion; and if GARRICK were to reappear, it might be questioned whether he would be tolerated more than twice in the week.

5. *Sapho and Phaō.* Played beefore the Queenes Maiestie on Shroue tewsday, by her Maiesties Children, and the Boyes of Paules. Imprinted at London by Thomas Orwin, for William Broom, 1591. Second Edition.

6. *The Maydes Metamorphoses.* As it hath bene sundrie times acted by the Children of Powles. London, printed by Thomas Creede, for Richard Oliue, dwelling in Long Lane, 1600. Second Edition.

7. *Love's Metamorphoses.* A wittie and courtly Pastorall, written by Mr. John Lyllie. First played by the Children of Paules, and now by the Children of the Chappell. London, Printed for William Wood, dwelling at the west end of Paules, at the signe of Time, 1601. Only edition.

"The above are seven of the original quartos. To which Mr. Malone has added, by inlaying, *Gallathea* and *Endimion* from Blount's republication, 8vo. Lond. 1632. The first edition of the former, is 1592, 4to.: of the latter, 1591, 4to.

The other volume shall be that containing *Christopher Marlowe's Works,* of which Mr. Malone records that the original purchase of the tracts, together with the expence of the inlaying and the binding in red morocco, cost him—what! think you?—FIVE GUINEAS!!! You shall judge whether he had not a dear bargain for he *only* got for his money the following.

1. *Tamberlaine the Great,* who from the state of a Shepheard in Scythia, by his rare and wonderfull Conquests, became a most puissant and mighty Monarque, *Lond.* 1605. (I should perhaps tell you that Mr. Malone had afterwards the good fortune to recover the *first edition* of this extremely rare play, printed by Rich. Jhones in 8vo. *Lond.* 1590. It is in one of the volumes of his octavo plays, bound up with three of Dodsley's reprints!

2. *The famous Tragedy of the Rich Jew of Malta.* As it was played before the King and Qveene in his Majesties Theatre at White-Hall, by her Majesties Servants at the Cock-Pit. Written by Christopher Marlo. *Lond.* 1633.

3. *The Tragedie of Dido, Queen of Carthage.* Played by the Children of her Maiesties Chappell. Written by Christopher Marlowe

With the name of Garrick, that of SHAKSPEARE is irresistibly associated. And with how many charms is it encircled! While the mere *auditor* hears his incomparable diction on the stage, or the mere *student* is fastened to his invective, or pathos, or eloquence, in his closet—the BIBLIOMANIAC—"young," or "old," and equally a hearer and reader of his works--fires at the mention of his name; thinks with rapture of his

and Thomas Nash, Gent. *At London, Printed by the Widdowe Orwin,* 1594.

"This Tragedy of Dido was not in Mr. Malone's original calculation; he purchased and inserted it in the volume afterwards. There were, and I believe are, only two copies of it known, both which came into Mr. Malone's hands: one at Dr. Wright's sale for sixteen guineas, the other at Mr. Steevens's sale for seventeen pounds."

4. *The troublesome Raigne of King Edward, the second King of England: Imp. at Lond.* 1598.

5. *The Massacre at Paris: with the Death of the Duke of Guise. At London, Printed by E. A.* no date, but about 1600, 8vo. inlaid.

6. *The Tragicall Historie of the Life and Death of Doctor Faustus.* With new Additions, written by Chr. Mar. *At Lond.* 1631.

7. *Lust's Dominion;* or the *lascivious Queen.* A Tragedie. Written by Christopher Marlowe, Gent. *Lond.* 1657, 8vo. inlaid.

8. *Hero and Leander:* Begunne by Christopher Marloe. *Lond.* 1600.

9. *Lucan's first Booke, translated line for line,* by Chr. Marlow. *At Lond.* 1600, (supposed by Mr. Malone to be UNIQUE.)

10. *All Ovid's Elegies,* 3 *Bookes.* By C. M. Epigrams by I. D. *At Middleburgh,* 8vo. inlaid. (See p. 708, ante.)

"You desired me to confine myself to the titles of a few of the scarce pieces in Malone's *dramatic* collection, and I have obeyed your directions. I hope however, that brief as my list is, it will leave no unfavourable impression as to the worth and rarity of Mr. Malone's OLD PLAYS. Had you said any thing about his *old Poetry,* I should indeed have been at a loss where to select or where to terminate; and instead of this *letter,* you must have received a *volume.* It may however be some consolation to you to hear, that a very full and descriptive Catalogue is in preparation, which will also, as is probable,

early quartos, and unsoiled folios,* in which the

contain all Mr. Malone's manuscript remarks on the poetical merit and bibliographical peculiarities of the several volumes. You may give something like a guess at the general state and condition of the whole, when I mention that the old Harleian Collection, Major Pearson's, Dr. Wright's, and Dr. Farmer's, as well as Mr. Steevens's, Mr. Allen's, Mr. Reed's, and Mr. Brand's libraries, were the mines that supplied this almost invaluable treasure of OLD ENGLISH LITTERATURE.

Your's, my Dear Sir,
very sincerely,
* * * * *

But whoever will be at the pains of examining the list of book-sales in the *Bibliomania*, from page 426 to page 617, will see out of how many Gardens of tempting fruit Mr. Malone has picked his GOLDEN APPLES: and in particular, let the reader cast his eye upon a few articles, selected from the library of Dr. Wright, to be seen at p. 534 of the same work. Of Mr. KEMBLE'S dramatic library, said to be the RICHEST in the kingdom, I am unable to speak; never having seen it but superficially, on the floor of Messrs. Payne and Foss, in its way to Chatsworth—it having been purchased entire by his Grace the Duke of Devonshire, with the exception of the first folio Shakspeare of 1623, &c. and the Play Bills from the time of Garrick downwards, inclusively. May it not be reasonably asked, how such a dismemberment happened?—for surely these things were in the purest sense, dramatical.*

* Of early quartos we shall *presently* speak, and eke of folios; but in regard to the *first* folio edition of 1623, it may not be irrelative or unamusing to illustrate the advantages of an "UNSOILED" copy, by the following anecdote from Steevens, in his Variorum edition of 1793, repeated in the two subsequent and enlarged editions by Reed, and in Malone's edition, by Boswell, vol. ii. p. 658. The usually soiled condition of this precious folio has been alluded to, at p. 735, ante. The following is Steevens's account of it. "Of all volumes, those of popular entertainment are soonest injured. It would be difficult to name *four* folios that are oftener found in dirty and mutilated condition, than this first assemblage of *Shakspeare's plays. God's*

* Since the first edition of this work, I learn that the Duke of Devonshire purchased only the "Single Plays"---having declined the play bills.

Dramas of that Great Bard individually, or collectively, first appeared and which moved so vehemently the

Revenge against Murder, The Gentleman's Recreation, and *Johnson's Lives of the Highwaymen.* Though Shakspeare was not, like Fox the Martyrologist, deposited in churches, to be thumbed by the congregation, he generally took post on our hall tables: and that a multitude of his pages have "their effect of gravy" may be imputed to the *various eatables* set out every morning on the same boards.

"It should seem that most of his readers were so chary of their time, that (like Pistol, who gnaws his leek and swears all the while) they fed and studied at the same instant. I have repeatedly met with *thin flakes of pie-crust* between the leaves of our author. These unctuous fragments, remaining long in close confinement, communicated their grease to several pages deep on each side of them. It is easy enough to conceive how such accidents might happen; how aunt Bridget's mastication might be disordered at the sudden entry of the ghost into the Queen's closet, and how the half chewed morsel dropped out of the gaping Squire's mouth, when the visionary Banquo seated himself in the chair of Macbeth. Still, it is no small eulogium on Shakspeare, that his claims were more forcible than those of hunger. Most of the first folios now extant are known to have belonged to ancient families resident in the country. Since our breakfasts have become less gross, our favourite authors have escaped with fewer injuries; not that (as a very nice friend of mine observes) those who read with a coffee-cup in their hands, are to be numbered among the contributors to bibliothecal purity. I claim the merit of being the first commentator on Shakspeare who strove, with becoming seriousness, to account for the frequent stains that disgrace the earliest folio edition of his Plays, which is now become the most expensive single book in our language; for what other English volume without plates, and printed since the year 1600, is known to have sold, more than once, for 35*l.* 14*s.*

To the latter part of these observations, Mr. Boswell has added the following remarks: "It has become still more expensive. *Ipse miserrimus* gave a much larger sum at Mr. Kemble's sale;* but I could not bring myself to a cold calculation of the value of a copy which was at once a memorial of Shakspeare and of Kemble." Yet

* The *original* price of the first folio Shakspeare was . . . ONE POUND. Steevens.

bile of Prynne; while he hardly vouchsafes to dwell a moment on purest copies of the editions of *Rowe*, *Pope*, *Theobald*, *Hanmer*, *Capell*, *Johnson*, *Steevens*, *Malone*, and *Reed*.*

another word about early quartos and folios of Shakspeare. It is said, above, that these "moved the bile" of Prynne. That they did so, is unquestionable: for hear what he says of them, in the preface "to the Christian Reader" of his *Histriomastix*, published in 1633, 4to.—the year ensuing the second folio of Shakspeare. Some PLAY-BOOKS, since I first undertook this subject, are grown from *quarto* into *folio*; which yet bear so good a price and sale, that I cannot but with grief relate it, they are now new printed in far better paper than most octavo or quarto *Bibles*, which hardly find such vent as they." This is accompanied by the two following marginal annotations, among others. "SHACKSPEER'S PLAIES are printed on the best crowne paper, far better than most *Bibles*.' "Above 40,000 Playbookes have been printed and vented within these two yeares." If the fact be as Prynne states it, how fruitless the attempt to bibliographise thoroughly the department of THE DRAMA!

* The four latter editions will be more particularly noticed in a future page. Of the three first, it may be remarked that ROWE'S edition was printed in 1709, in seven octavo volumes, and is the first edition of Shakspeare with PLATES.* I find a copy of it on LARGE PAPER selling for 1*l.* 2*s.* (full as much as it was worth) at the sale of Isaac Reed's library in 1807. It was reprinted in 1714, in nine duodecimo volumes, and then expired without a struggle. POPE'S first edition appeared in 1725, in six quarto volumes, at 6*l.* 6*s.* the copy, subscription-price; but in 1767, it sunk, among the booksellers, to 16*s.* a copy. Seven hundred and fifty copies were printed. It was reprinted in 1728 in 10 duodecimo volumes; and republished by the aid of WARBURTON in 1747,† in eight 8vo. volumes. Perhaps, of

* Some of the Prints are sufficiently characteristic: that to Hamlet is the closet scene with the Queen, who is dressed like *Queen Anne*, and it appears that the portraits of the two kings were not miniatures, as at present exhibited, but half-lengths hung upon the back scene. *Gent. Mag.* vol. xvii. p. 397. N. S.

† See what A NAME will produce! In the recent catalogue of Mr. Thorpe (1824, part ii. no. 11871) there occurs the *seventh volume* only of this edition by Warburton. It had belonged to GARRICK, whose wife thus wrote in it: "*This book went with us to Althorp in December the 30th*, 1778; *my husband never traveled with-*

Let us adopt a more sober, and perhaps satisfactory, strain: but, at starting, may we not reasonably ask

all the Commentators upon Shakspeare, Warburton (in the language of Mr. Douce) "was surely the worst." THEOBALD's edition first appeared in 1733, in seven octavo volumes. My friend and neighbour Mr. Wilson, in his marvellously illustrated folio Shakspeare (to be noticed in due order) preserves a set of the plates of Rowe's edition,—which are doubtless *effective*, in a certain degree:—and my friend Mr. Douce loves to contemplate them as memorials of a costume . . never I trust to be again revived! Of the quantity of intrinsic merit of Theobald's edition, (of which not fewer than 12,860 volumes have been printed) I will not pretend to be the judge, but it ought to be considerable: since, of ALL the editors of Shakespeare, down to the nineteenth century, Theobald had the largest remuneration for his labours: namely, not less than 652*l.* 10*s.*—while Pope, who made this Editor the hero of the first edition of his Dunciad, received but 217*l.* Warburton received 560*l.*

Sir THOMAS HANMER's edition in quarto was the first which appeared in any splendid typographical form. It was published at Oxford in 1744, in 6 volumes? and republished there, in the same number of volumes, in 1771. The first edition was a popular book, and was proudly displayed in morocco binding in the libraries of the great and fashionable. The plates were engraved from the designs of HAYMAN and GRAVELOT. Sir Henry Bunbury, a descendant of the Editor, possesses a copy of the first quarto, bound in crimson velvet, with the ORIGINAL DESIGNS of these artists. Those of Hayman are in india ink: of Gravelot, in a bright bistre. Hayman's drawings though without any effect from breadth of light and shade and strength of physiognomical expression, are yet very neatly and carefully made out; Gravelot's have more flutter of light, and are less *solidly* executed. The engravings, by *Vander Gucht*, are utterly unworthy of the original drawings. In the year 1747,* when Warburton's edition was selling off at 18*s.* a copy, (the original price having

out some work of Shakspeare." It is marked by Mr. Thorpe at 1*l.* 5*s.*: but is not the Vendor a little ungallant in copying Mrs. Garrick's bad spelling?---as thus--- "whent." He should have remembered that Mrs. Garrick was a foreigner.

* In a recent catalogue of Messrs. Longman and Co. I find an edition of 1748, in nine small duodecimo volumes, called "uncommon, and very accurate" marked at 1*l.* 11*s.* 6*d.* Whose edition is it?

what course is to be pursued? Shall we have an *Introduction* to the Reading of Shakspeare?—for his

been 2*l.* 8*s.*) Hanmer's edition, which was published at 3*l.* 3*s.* rose to 9*l.* 9*s.*; and continued at that price till its reprint in 1771. But both original and reprint have now . . . sunk nearly to nothing. Steevens's copy of the reprint produced 7*l.* 7*s.* bound in hog's skin: but who, in these days, would give half the price? Mr. Thorpe, however, marks the first quarto at 3*l.* 13*s.* 6*d.* I learn from indisputable authority, that a *quarto Shakspeare* can now NEVER SUCCEED—and yet, if Mr. Wilkie should ever introduce an old lady or gentleman, in one of his charming interiors, reading Shakspeare, it will be from Sir Thomas Hanmer's edition. What is there so unsaleable in a quarto Shakspeare?

CAPELL, who had 300*l.* for his critical, or rather editorial labours, came forth in 1768, with his ten sprucely printed crown octavo volumes.* An elegant copy of it, in marble leaves, brought the formidable sum of 5*l.* 7*s.* 6*d.* at Reed's sale. I suppose there were but few copies printed; as the intrinsic value of the work is entitled to little commendation. Capell's *Shaksperiana*,† or the Catalogue of his Collection relating to Shakspeare, was printed in one volume in 1779: and I find a copy of it "uncut, very rare," marked at 1*l.* 11*s.* 6*d.* in Mr. Thorpe's last catalogue. It usually sells for 1*l.* 1*s.* I learn that the late Mr. George Baker, of UNIQUE memory, had a copy of Capell's Shakspeare stitched up in *sheets*, and even uncut, for the completing

* In what is called the CAPELL CLOSET, at Trinity College, Cambridge, there is (as I understand) the original MS. of these ten volumes, bound in the smartest possible manner, in red morocco, in the same number of quarto volumes. Such a MS. for *the press* I never witnessed, nor could have conceived, nor will probably be ever executed again. But this SHAKSPEARE COLLECTION was made in the *green* days of the Bibliomania. Those of Steevens, Malone, and Kemble, display the splendour of summer and the richness of autumn—as applicable to the same object.

† Of these SHAKSPEARIANA, who shall undertake to describe the nature, or define the limits? Even the heart of old Isaac Reed warmed with this passion; witness, the article no. 8536, so called, in the Catalogue of his books; which article contained a set of nine octavo volumes, "a most desirable acquisition to any gentleman wishing to compleat his Collection." It was sold for 23*l.* But carry this Shakspeare mania a little farther. Place your Shakspeare library, of some 500 volumes, in a ROOM decorated with statues, busts, portraits, and pictures relating to "Shakspeare and his Times!" *Represent*, by means of the chisel, pencil, and burin, what

very PORTRAIT has recently furnished food for an entertaining volume.* Or, shall we plunge at once into

his happiness; the owner strenuously forbidding all paper-cutters, whether of mother of pearl, ivory, silver, or steel, from entering the premises. Oh, the infinite variety of character enveloped in a BIBLIOMANIAC!

* I allude to the elegant and amusing octavo volume just published by Mr. BOADEN; being *An Enquiry into the Authenticity of the various Pictures and Prints of Shakspeare*—with five engraved portraits of the great Dramatist. A lively notice of this work appeared in the *Universal Review*, no. ii. p. 234. It is a glorious volume for ILLUSTRATORS; being printed in a quarto, as well as octavo form. In the first and foremost rank of "Introductory Works to the Reading of Shakspeare" is that of Mr. DOUCE; called "*Illustrations of Shakspeare and of Ancient Manners:* 1807, 8vo. 2 vols.: with numerous and appropriate wood and copper cuts. I look upon this work as a sort of *Hortus Shaksperianus*, from which fruit of every hue and flavour may be safely pluckt and eaten. The research and learning bestowed upon it are immense. I once attempted, during the *Horæ Subsecivæ* of a watering place, to make a catalogue of the authors consulted in it: but my courage or patience failed. My own copy, smartly bound antique-wise, by poor George Faulkener, was presented to a young and intelligent Frenchman—who was perfectly "SHAKSPEARE-MAD"—and who devoured its pages with the voracity of an Alderman over a Jamaica turtle! These delightful volumes sell for about 2*l.* 2*s.* in goodly binding. Another, and a justly popular introductory work, is the *Characters of Shakspeare's Plays*, by Mr. *Hazlitt*, 1817, 8vo.: a volume, written with taste, ability, and

Dr. Drake and others have *written* of!.. And why should not the wing of some lordly mansion in the country be thus appropriated? Why should not a few of the streams of superfluous wealth flow in such a Briton-like channel? Does MANILIUS take the hint, and fire at the thought! Let me at any rate bargain for a room of (at least) twenty-five feet in length, by eighteen in width.. from which I must catch a peep, through the plate glass bay-window extremity, of something like the scenery of the "*Forest of Ardennes*"—the fore-ground representing the

. . . . . obliquo laborans
Lympha fugax trepidare rivo

of Horace: or the "slowly winding of the stealing wave" of Collins. But this is unpardonably excursive.

the miscellaneous and well nigh interminable notes of his later Commentators? Yes. I readily anticipate all the revelry of those, who wish to be learned in the contemporaneous history of the Drama—who, charmed with the learning of *Farmer*, the research of *Malone*, the accuracy of *Chalmers*, and the sagacity of *Steevens*, will be content with nothing short of the 21 octavo volumes of the works of our Bard, recently edited by *Reed* and *Malone*. Of more modern, and almost weekly issuing editions, in all forms and characters, the list is endless.*

power; but with peculiarities now and then betraying themselves, which border on affectation. To this add *Richardson's Essays on the Characters of Shakspeare;* a work of considerale elegance of style, and replete with judicious remarks. A more copious and instructive work is from the pen of Dr. Drake; entitled *Shakspeare and his Times*, 1817, 4to. 2 vols.: worth about 4*l.* 4*s.* in calf binding. But the prolegomena, contained in the editions of Steevens and Malone, may be considered the best introductions to the reading of our immortal Bard.†

* "Endless" indeed would be such a list: but having, in the last note but one, concluded with the edition of Capell, I continue the catalogue of Editors with those of Johnson, Steevens, Malone, and Reed. Up to the time of Dr. Johnson, there can hardly be said to have been a *satisfactory* edition of Shakspeare. By "satisfactory," I mean one which should combine antiquarian research with critical acumen. Nor indeed was Johnson calculated for the former. He wanted both patience and taste; and fortunately, in

† And here, let me put in a word for Mr. "Jackson's *Shakspeare's Genius Justified*," published in 1819, 8vo. Mr. Jackson was a printer; and he saw, professionally, that many of the errors of the text of Shakspeare arose from the ignorance of the printers of the first quarto and folio editions. Steevens himself admitted that many of the errors were attributable to the like cause. Mr. Jackson's book had not the success which it merited. If many of the emendations were fanciful and wild, several were ingenious and just. It was at first received with a jealous eye, by those who ought to have been ashamed of such jealousy—and much more to have allowed it to mingle the bitterness of gall in their criticisms. I recommend it to an impartial perusal.

But there are those who take up Shakspeare in a different point of view; or rather, who sensibly alive

Steevens he found a union of both, combined with an acuteness and wide range of black-letter reading which was not eclipsed even by that of Dr. Farmer himself. Johnson delighted in *character:* in portrait painting: and with his *pen* he was as unrivalled as his friend Sir Joshua Reynolds was with his *pencil.* Full of the general importance of the task, rather than stimulated by any pecuniary compensation, (which amounted to about 480*l.* according to Malone) he sat down to the composition of his *Preface:* a work, upon which he always, and justly, prided himself. It is doubtless a great and masterly performance, evincing a mind of large general powers; and is executed throughout with uncommon dignity and effect. There are those who elevate it to the skies; but there is also a considerable number of well read Shaksperians who are far from bowing with unqualified submission to the critical canons which it contains. That it is to be ranked with the preface of *Calvin* to his *Institutes,* of *De Thou* to his *History,* or of *Casaubon* to his *Polybius,** may be reasonably doubted, without any disparagement of its general excellence. Johnson's critical summary of the preponderating merits and demerits of each play, should be always a concomitant of *every* edition of Shakspeare.

The first edition of Johnson, alone, appeared in 1765, in eight octavo volumes; and the first, with Johnson and Steevens together, in 1773, in ten octavo volumes. This latter has yet its price; and may be worth 3*l.* 13*s.* 6*d.* The second edition of the united labours of these editors appeared in 1778; of which Messrs. Payne and Foss mark a neat copy at 5*l.* 5*s.* A copy of it, with Malone's Supplement, in two octavo volumes, was sold for 4*l.* 1*s.* in boards, at Reed's sale. The third edition came forth in 1785, revised and augmented by Mr. Reed, the editor of Dodsley's collection of old plays. and is worth about 5*l.* 5*s.* The fourth, last, and best edition, is that of 1793, generally called Steevens's *edition*—in fifteen octavo

* Warton, in his edition of Pope, 1797, 8vo. vol. i. p. 1, note, says that the above three Prefaces are "perhaps the finest ever written" He has borrowed this idea, without acknowledging it, from *Bayle's Dict. Art. Calvin,* note F. and at *Pelisson,* ad calcem. I owe this detection, or discovery, to Mr. James Roche, late resident at Cork.

to all the charms and beauties of his diction, consider him as the MIGHTIEST of intellectual PAINTERS;

volumes. The text was corrected by Steevens himself, and every care and attention was paid to render it the most accurate and desirable of ALL the editions of the Bard. The result has realised the wishes of its editor. It *is* of all previous, and, as some may think, of all subsequent editions, of Shakspeare, the MOST accurate and desirable. Steevens's own copy, small paper, was sold for 6*l.* 16*s.* 6*d.*: but such a copy is now worth, on an average, double the sum. The LARGE PAPER is the great gun to fire off.... before a visitor who comes to be astounded with your library. Only twenty-five copies were printed; and Reed's copy of it, in boards, was sold for 29*l.* Sir Mark Sykes's copy produced 39*l.* 12*s.* The most wonderful copy of it IN THE WORLD is that in the library of Earl Spencer, at St. James's Place, so frequently noticed by me.* It has illustrations, in the way of small prints, to the value of 1000*l.*—and is bound in 18 volumes, in blue morocco, uncut. This edition continued to be the substratum of those of REED, in 1803, and 1813, each in 21 octavo volumes: which certainly must be considered as the EDITIO OPTIMA of Shakspeare. Messrs. Payne and Foss mark a copy of the second edition of 1813, on large paper, in calf extra binding, at 26*l.* 5*s.* These editions have many additions from Steevens's own MSS. particularly in the play of Macbeth. Two editions in duodecimo and crown octavo, in 10 vols. were printed in 1803, with Glossarial Notes, which notes are original, and not taken from any other edition. Mr. Harding Senior, the Bookseller, will testify to their usefulness.

The first edition of Mr. MALONE's labours on Shakspeare, appeared in 1790, in ten small octavo volumes. There were copies on large, or rather FINE PAPER, (for the adjusting of this point is ridiculously minute) which used to sell for nearly a guinea per volume. The matter in the two *Supplemental Volumes* published by Malone in 1780, 8vo. (worth about 2*l.* 2*s.*) is not incorporated in this edition

* Turn, gentle reader, to p. 571 of the *Bibliomania*, (if in possession of that strange performance) and notice what is there said, both of *this* copy, and of the subsequent edition of 1803. His Lordship possessed it as a bequest from the Editor; who had himself expended nearly 500*l.* upon it. But see *Æd. Althorp.* vol. i. 206.

as one, who has peopled the air above, "and the earth beneath" with beings peculiarly adapted to

of 1790. But this edition is entirely eclipsed by the recent one in 1821, 8vo. twenty-one volumes, of which the late Mr. James Boswell was the editor, and for which he received 1000*l.* The twenty-first volume of this edition is occupied by the *Poems* of Shakspeare; and whatever may be the disappointments expressed by some,* there can be little doubt that this handsome and copious impression will work its way gallantly through the market, and in due time disappear. It cannot be otherwise. When "the ingenuity of Farmer," and "the accuracy of Chalmers" are above mentioned, allusion is made to the celebrated essay, by the former, on "*the Learning of Shakspeare,*—which, as a matter of course, finds its way into every respectable edition of the Bard. It was the first thing, or one one of the first things, which excited a rage for black-letter hunting among Chronicles and Histories; and Steevens's notes gave that rage a collateral direction among early Poetry and Dramas. "The hunt was up." The sound of the bugle, now blown by Farmer, and now by Steevens, made the "welkin ring; and up started, on all sides, with the celerity of the followers of Roderic Dhu, (so magically described in the Lady of the Lake) hosts of desperate adventurers under the banners of their repective readers. "Sed quo"—Enough. The name of Mr. George Chalmers is introduced in the above text, as decidedly connected with Shakspeare, from his memorable "*Apology for the Believers in Ireland's Forgery,*"—published as an answer to Malone's well known attack on the Believers, in 1796, 8vo. This was succeeded, on the part of Mr. Chalmers, by a *Supplemental Apology*—a volume of the same thickness—in 1799, 8vo. in which, amongst

* It was reported that the late Mr. Octavius Gilchrist had been long engaged in whetting a large critical knife, in order to cut deeply into the abdominal regions of this edition; but death took away the editor, to the surprise and sorrow of his friends, (of whom few could boast of a larger circle) and the Intended Review dropt, unfinished, from the hand of the critical anatomist. Some little time after, the Reviewer himself paid the debt of nature—equally to the surprise and sorrow of his friends. When one thinks of all this "hacking and hewing," as old Anthony-a-Wood somewhere expresses it) on subjects so little calculated to make either party happy, one cannot but subscribe readily to the justness of Burke's sentiment, so magnificently expressed:——"WHAT SHADOWS WE ARE, AND WHAT SHADOWS WE PURSUE!"

ieir respective elements and avocations; and yet, of character such as was never before so vividly and astly impressed upon the mind of the spectator or tudent. The reader will instantly perceive the allu-on to those editions of our Bard which are deco-ated with *plates*, of a greater or less degree of splen-our, from the pencils of our ARTISTS: and if that eader be a general Collector, or a professed Shaks-earian, he will think with delight upon his choice opies of the editions of *Bell* and *Boydell*:*—to say othing of sundry intervening or subsequent editions, nore or less embellished by the burin, and of which

her things, is an attempt to ascertain the order of Shakspeare's lays. It cannot be denied that, in both these volumes, there is a reat mass of curious and useful intelligence, relating to Shakspeare: nd "*have* them you must."

I have above slightly alluded to the "countless editions" of Shak-peare, large and small. Among the latter, and as the SMALLEST dition extant, in one volume, let me notice that of *Mr. Whittingham*,

there are various and obvious degrees of merit. Far be it from me to depreciate any one of these gratifying performances, at the expense of another; but I may be allowed to say that, among them, few have greater claims to just admiration than that which at present employs the pencil of Mr. Smirke.*

But I will tantalise the thorough-bred Bibliomaniac no longer: and he shall know, in as few words as possible, what *are* the first, rarest, and most costly, impressions of the text of our immortal Dramatist. From the first impression of the first published play,

editions, with proof impressions of the plates, superbly bound, &c. have brought a guinea per volume; but the present age is better acquainted with good art than to countenance such a price. Mr. Steevens's copy brought 17*l.* 17*s.* Messrs. Longman and Co. mark a fine copy of the small paper, of the edition of 1773, (a subscriber's copy) at 6*l.* 6*s.* In regard to the splendid edition of BOYDELL, begun in 1791, and perfected in 1802, see a full and particular account in the *Bibliographical Decameron*, vol. ii. p. 383. It was executed to accompany plates, engraved from the celebrated paintings called THE SHAKSPEARE GALLERY; and of all the ILLUSTRATED copies of it in existence, there is none, I would venture to affirm, which approaches that of my friend Mr. Wilson, bound in twenty folio volumes, in blue morocco, by Charles Lewis. It is in degree, like that of Lord Spencer, of the octavo edition of 1793. Whether beneath the warm lustre of the argand lamp, or by the side of the stained glass window, (in both of which lights I have "hung over it entranced,") this magnificent set of books be opened, the gratification is equally complete.

* I have seen the drawings, or rather the paintings of Mr. Smirke, in a bistre colour, for an edition now in progress, which has not more than three figures in a composition. These paintings are thoroughly beautiful; and there can be but one prophecy or prediction about the result of such an impression of the Bard. Only four numbers, with six plates in each, are published; at 14*s.* the number. Four additional numbers are just ready. There are copies on LARGE PAPER with proof impressions of the plates, on India paper.

in 1597, to the last, in 1622—each in quarto—the list of the dramas mentioned in the subjoined note*

* Without preface, or introduction, I entreat the "Young Man's" earnest attention to the following catalogue of the editions above alluded to. If, during the course of an ordinary earthly pilgrimage ("three-score years and ten,") he become possessed of one *third* of the treasures here recorded—let him "bless his stars," and enjoy the honeysuckle bower of old age as sweetly and serenely as any Devonshire Gentleman-farmer enjoys it.

FIRST Editions of the QUARTOS,

In the order in which those plays were published.

I. KING RICHARD II. *Valentine Sommers,* for *Andrew Wise,* 1597, of most excessive rarity. In no collection, of which I am aware: not even in that of Mr. Heber.

——————— *By the same Printer,* 1598. In the Steevens and Malone Collections. A copy was sold at the sale of the White Knights Library for 10*l.*

———————, *Printed by W. W.* 1608. In the Steevens and Malone Collections. Sold at the sale of the former for 10*l.* See Malone's Shakspeare, by Boswell, vol. ii. p. 647.

II. KING RICHARD III. 1597. *Printed by Saris, for Wise.* In the Malone Collection and in that of Mr. Heber. Not in Steevens's.

———————, 1600. Called the Second Edition in Malone's list: but qu.? A copy is in Mr. Heber's library.*

† The foundation of this Play was the following:—of which the copy here described, by Mr. Evans, was sold by him for 96*l.* 6*s.*

"THE TRUE TRAGEDIE OF RICHARD THE THIRD · wherein is shown the death of Edward the Fourth, with the smothering of the two young princes in the tower: with a lamentable ende of Shore's wife, &c. and, lastly, the conjunction and joyning of the two noble houses Lancaster and Yorke, As it was played by the Queenes Maiesties players. A most beautiful and perfect copy, printed by Thomas Creede, &c. &c. 1594.

"This is the only perfect copy which is known of this Play, and is an invaluable treasure to the lovers of Shakspeare, as it unquestionably exhibits the prima stamina of one of the most celebrated of our Immortal Bard's dramatic compositions. It was never seen by Theobald, Hanmer, Johnson, Steevens, Farmer, Reed, or Malone. The indefatigable industry of Steevens, indeed, traced its former existence by the entry of it on the books of the Stationer's company, dated June 19, 1594. "The true origin of Shakspeare's Richard III. (says Malone) was, doubtless, that piece which was entered in the stationers' register, by Thomas Creede,

may probably be found sufficiently interesting, if not entirely satisfactory.

III. ROMEO AND JULIET, *Printed by Danter*, 1597. In the Malone* and Kemble Collections; and so rare, that Kemble gave Mr. Stace, the bookseller, 30*l.* for a copy of it. Not in Steevens or Reed: but Mr. Heber has a copy, which, like the greater number of his first quarto Shakspeares, is large, fair, and sound.

ROMEO AND JULIET, *Printed by Creede*, 1599. Second Edition. In the Malone Collection. An inlaid copy brought 6*l.* at the sale of Steevens's Library: which seems to be the same as was sold at the sale of the White Knights Library for 10*l.* 10*s.*

IV. LOVE'S LABOUR LOST, *Printed by W. W. for Cutberd Burby*, 1598. In the Malone Collection; and in that of Mr. Heber. A copy of it was sold for 40*l.* at the sale of Mr. Bindley's library.

V. HENRY IV. Part I. *Printed by P. S. for Andrew Wise*, 1598. Not in the Malone or Steevens Collections; but in Capell's List. Mr. Heber justly boasts of his fair copy of this very scarce play.

————, *Printed by S. S. for Andrew Wise*, 1599. In the Malone Collection. A copy of it was sold for 3*l.* 10*s.* at the

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June 19, 1594, which, I suspect, was then printed, and may perhaps be hereafter discovered."

*. In this same Collection is that marvellously scarce piece ("being almost as rare as a Manuscript," says Steevens) printed by Richard Tottill, 1562, 8vo. called "*The Tragicall History of Romeus and Juliet*," for which Mr. Malone gave 20*l.* Steevens, to the joy of all Dramatic Antiquarians, reprinted this tract at the end of Shakspeare's play, so called—and I have read as much of it as I could, —after being possessed of the magic of Shakspeare's text. Let the reader, however, judge for himself—from no unfavourable specimen, by the by. It is a part of Juliet's answer to the entreaties of her mother to marry Paris.

Doo what you list; but yet of this assure you still
If you do as you say you will, I yelde not there vntill.
For had I chose of twayne, farre rather would I choose
My part of all your goodes, and eke my breathe and lyfe, to lose,
Then graunt that he possesse of me the smallest part!
First, weary of my painefull life, my cares shall kill my hart:
Els will I perce my brest with sharpe and bloody knife;
And you, my mother, shall become the murdresse of my life,
In geeuing me to him, who I ne can, ne may,
Ne ought, to love: wherfore, on knees, deere mother, I you pray,
To let me liue henceforth....

Reed's Shaksp. vol. xx. *p.* 316.

While the young Collector's eye runs with ecstasy along the titles of the several plays—while it finds no

sale of Steevens's Library, and for 18*l.* 7*s.* 6*d.* at that of the White Knights Library. It is in Mr. Heber's library.

VI. Henry IV. Part II. *Printed by V. S. for Andrew Wise and William Apsley,* 1600. Both Steevens and Malone appear to have had two copies of this edition. Mr. Boswell has the following note upon Mr. Malone's copies. "In Mr. Malone's Collection there were two copies of this edition. In one of them Mr. M. has the following note :" In this copy, signature E has only the ordinary quantity of leaves, namely four. The publisher, finding he had omitted somewhat, (the whole of the first scene of the third act, says Mr. Boswell,) cancelled the two latter leaves (E 3 and E 4) reprinted them in a different manner, and added a fifth leaf, in order to get in the omitted lines. This is the only difference between the two copies." *Malone's Shakspeare,* vol. ii. p. 650. edit. Boswell. A copy of one of these first editions brought only 3*l.* 13*s.* 6*d.* at the sale of Steevens's library. A copy of it is in his Majesty's library; and Mr. Heber possesses it in an ample and genuine state. We may express our surprise at not seeing it in the collection of Mr. Bindley.

VII. Henry V. *Printed by Thomas Creede, for Thomas Millington and John Busby,* 1600. In the Royal and Malone Collections. An inlaid copy of this exceedingly rare book was bought by Mr. Kemble at the sale of Steevens's library for 27*l.* 6*s.* The second edition is in 1602, and the third in 1608. A copy of the third was sold for 5*l.* 7*s.* 6*d.* at the sale of Bindley's library.

VIII. Merchant of Venice. *Printed by J. R. for Thomas Heyes,* 1600. In the collections of Steevens, Malone, Mr. Heber, and his Majesty. A copy of it was sold at the sale of Bindley's library for 22*l.* 1*s.* Another edition of the same date, printed by *J. Roberts alone*—and having *W. Shakspeare,* instead of *William Shakspeare,* in the title, was sold for 2*l.* 2*s.* at Steevens's sale.

IX. Midsummer-Night's Dream. *Imprinted for Thomas Fisher,* 1600. In the Malone and Steevens Collections. Steevens's copy brought 25*l.* 10*s.* although part of one leaf was wanting. Mr. Bindley's copy, apparently perfect, brought 22*l.* 10*s.* There is another, but the second edition, of the same date, *printed*

Comedy of Errors there--no *Two Gentlemen of Verona*, nor *King John*, nor *All's Well that ends well*, nor *As you*

by James Roberts,—probably not worth a third part of the sum.

X. MUCH ADO ABOUT NOTHING. *Printed by V. J. for Andrew Wise, and William Aspley*, 1600. In the Malone Collection, and in that of Mr. Heber. Steevens's copy sold for 25*l.* 10*s.* but that of Mr. Bindley brought only 17*l.* 17*s.* Note: I find that Steevens's copy is said to have been printed by Valentine Sommer: but Mr. Boswell describes it as by "V. J."

XI. MERRY WIVES OF WINDSOR. *Printed by T. C. for Arthur Johnson*, 1602. In the Malone Collection, and in that of Mr. Heber. Steevens's copy was sold for 28*l.*; but Bindley's for only 18*l.* The second edition appeared in 1619.

XII. HAMLET. *Printed for N. L. and John Trundell*, 1603, 4to. If the publication of the "*Library Companion*" had only led to the discovery of this ONE (and previously wholly unknown) impression of Hamlet, it had not been published in vain. The unique copy of this edition, late in the possession of Sir Henry Bunbury, Bart. had belonged to his maternal ancestor, Sir Thomas Hanmer, Bart. whose edition of the works of Shakspeare is noticed at page 801 ante. It was found in a closely cut quarto volume, containing several other first editions of our Bard: and was disposed of to Messrs. Payne and Foss, for a sum, to be allowed partly in books. The volume, with its entire contents, was sold by these booksellers to his Grace the Duke of Devonshire—at a price, which left the previous purchasers in possession of considerably less profit than has been generally supposed. During their possession of this very extraordinary volume, Messrs. Payne and Foss published a most faithful, literal reprint of this first, and singularly varying, text of Hamlet. Of this reimpression, 500 copies were sold immediately; and the daily and monthly Journals and Magazines contained notices, more or less, of this extraordinary tract. The volume is now placed in the VERY LIBRARY for which it should seem to have been discovered; and Sir Henry, its late possessor, views, in the room of it, a long and *comforting* row of Chronicles, Annals, Acts, and Records, which at once enlarge and nearly complete his collection of BRITISH HISTORY.

like it, nor *King Henry VIII*, nor *Measure for Measure*, nor *The Winter's Tale*, nor *Cymbeline*, nor *Mac-*

HAMLET, the *Second* edition of, *printed by J. R. for N. Landure*, 1604; and so scarce is even *this* impression, that there was no copy of it in the Malone Collection, according to Mr. Boswell: nor, as far as I can observe, was it in the collections of Steevens and Bindley. Mr. Heber still sighs for its possession. Its rarity may be therefore easily imagined. May I ask, if the Curators of the Bodleian Library (in which venerable and magnificent collection of books the MALONE TREASURES repose—but not *slumber*) will let slip any opportunity of securing it? They will not.. They cannot. The third edition was published in 1605: also very rare: but of which a copy is in the Capell Closet, in Trinity Library, Cambridge. The third, no date, for *Smethwicke*, of which a copy brought 4*l.* 4*s.* at the sale of Bindley's Library.

XIII. KING LEAR. *Printed by Nathaniel Butter, and are to be sold at his shop in Paul's Church Yard, at the Signe of the Rede Bull, neere St. Austin's Gate*, 1608. I am particular in this colophon; because there is another edition, with the same *title* and *date*, which is said to be printed for "*Nathaniel Butter*,"—without adjunct of the place of sale: and farther, the FIRST and TRUE edition begins on signature B, but the second on signature A.* A copy of the first is in the Malone and Royal Collections. Steevens's copy brought 28*l.* It is among the rarest of the early Shakspeare Quartos; and my friends Mr. Freeling and Mr. Heber point with singular complacency to the possession of such a DRAMATIC GEM among their poetical bijoux.

XIV. TAMING OF THE SHREW. *Printed by V. S.* (Qu. *Valentine Sommer*?) 1607. I gather this title from Steevens's Catalogue: the edition being omitted in Malone's list by Boswell. The play is said to have been "acted by the Earle of Pembroke's Servants," and it is called (very properly "a *pleasant conceited Historie*." The copy in Steevens's Library was sold for 20*l.*

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* Mr. Boswell says that, in the first edition, the Poet's name is spelt *Shakspeare* without the middle *e*: the only instance in which he had met with it so spelt. vol. ii. p. 652, which page must be consulted for some other peculiarities, respecting a *third* edition, beginning on signature B. but having no specification of the place of sale. Mr. Dent possesses a copy with its due portion of *Butter*.

beth, nor *Julius Cæsar*, nor *Antony and Cleopatra*, nor *Timon of Athens*, nor *Coriolanus*, nor *the Tem-*

Mr. Heber absolutely revels in the possession of a copy. It does not seem to be in the Malone Collection. Judge therefore of its rarity! But the play is in fact NOT Shakspeare's.

XV. TROILUS AND CRESSIDA. *Imprinted by G. Eld for R. Bonian, and H. Walley*, 1609. In the Malone and Steevens Collections. Steevens's copy produced 5*l.* 10*s.* and is said to have been printed by *G. Alde*,"—a mistake, I suppose. There is another edition with the same title and date—but with the word "Famous," (before "Historie of Troylus and Cresseid,") omitted; and with the addition of its being acted by the King's Majesty's Servants at the Globe." Mr. Heber possesses a fine copy of the first edition.

XVI. OTHELLO. *Printed by N. O. for Thomas Walkeley*, 1622. The last, but not the least—either for intrinsic excellence or bibliographical curiosity—is this FIRST EDITION of the text of Othello: a book of most extraordinary rarity: which, "with MS. notes and various readings by Mr. Steevens, "brought 29*l.* 8*s.* at the sale of the library of the latter. Rare as it is, it is in the Malone Collection, and also in that of Mr. Heber. A third copy of it was sold at Bindley's sale for 56*l.* 14*s.* the HIGHEST PRICE yet given for ANY Shaksperian quarto! But a fourth copy, at the sale of Mr. Gilchrist's library, dropt to the price of 19*l.* 10*s.* The truth is, that its rarity has been prematurely extolled: while this sentence escapes me, my neighbour Mr. Jadis has two copies of it; but neither of them *quite* perfect. That in the *Capell Closet*, at Cambridge, is of the most magnificent dimensions which I ever saw: but it is only thus ample for the first half of it. I cannot however refrain from indulging an idea, that, as this play was written in 1611, some impression will *yet* turn up of an *earlier* date than that of 1662: since, with the projected edition of all the works of Shakspeare, which appeared in the *following* year, (1623) it seems a little odd that Othello, like the Tempest, Twelfth Night, The Winter's Tale, and several others, (which are noticed in the above text) was not postponed to appear, *also* for the first time, in the folio of 1623. It is true that many of Shakspeare's plays were written long before that of Othello; and have never, as far as we know, appeared in print before the

est, nor *Twelfth Night*,—and while among the reasures *recorded*, it finds NO possessor of *King Richard II.* 1597, of *Hamlet*, 1604, and but two of the rst part of *Henry IV.* 1598—he is alternately dis-

impression of 1623; but the inference from *their* early non-appearance in print is not analogous. In truth, there BE some sanguine book-knights, that encircle the ROXBURGHE ROUND TABLE, who reckon upon possessing *early quartos* of half of those plays of Shakspeare, which are supposed to have been *first* published in the *folio* of 1623. May such daily and nocturnal dreams of consummate felicity be verified! More chimerical hopes have probably been indulged.

Here ends the list of all the known FIRST EDITIONS of the LEGIIMATE PLAYS of Shakspeare, published in a quarto form—before the rst folio of 1623, which comprehended the *entire* works of the Bard. I will have nothing to do with *Titus Andronicus, Pericles,* nd the second and third Parts of *Henry VI.*—any farther than to say hat the first edition of *Titus* was in 1600: and the second in 1611: f *Pericles* in 1609; of *Henry VI.* Parts II. and III. in 1594, 1595, nd 1600. Mr. Chalmers has the edition of 1595, the IIId of Henry

tracted by presumption and despair. If the *latter* feeling prevail, and he give up the *quarto* chase, he must apply all his energies, and struggle might and main in the *folio* chase—for a large, clean, and genuine copy of the *Princeps*--ay, and the *Prince* too!--of these folio impressions. Of course, I allude to that of which Shakspeare's dramatic Associates, HEMINGE and CONDELL, were the Editors. The edition of 1623 is the Parent text of Shakspeare in a *folio* form: and contains the FIRST impressions of those Plays mentioned in the immediately preceding text. The subjoined note* will give a "full, true, and particular account" of this precious ornament of any library.

While therefore the attention of the more curious and desperate, in these matters, is riveted to this elongated note—while the ruler of MINCIO is in a con-

* Of all the NOTES, in this *noteable* volume, the present is one which will probably afford the most general interest and amusement: at least, to such who take delight in the bibliographical history of the WORKS OF SHAKSPEARE. I am about to make mention of THIRTY COPIES (described in a manner more or less circumstantial) of the *first folio* of 1623: but for this description I am chiefly indebted to my friend Mr. Amyot, who hath a marvellous love of the Shakspeare Hunt, and who himself enjoys the supreme felicity of possessing *two* copies of this recherché folio:—but, then again, this felicity is dashed with the infelicity of having neither of them PERFECT! It is a bold, and perhaps a fearful thing, to class the copies of the several Owners according to their supposed merits: but I will venture upon the following arrangement . . with those copies which I have seen.

CLASS THE FIRST. The copies in the *Cracherode* and *Capel Collections*, and those in the Collections of the Right Hon. *T. Grenville*, and *Daniel Moore*, Esq. These have size, condition, and the genuine properties of a true copy. They are full thirteen inches in height, eight and a half in width, have the true portrait and title-page, with the genuine verses in the centre of the leaf facing the title

stant state of requisition, in consequence of the memo-
randa taken from the intelligence there imparted—

page.* They have no spurious leaves foisted in from other editions—
and are "sound to the back bone:" in other words, to the end of the
volume. Of these four copies, that in the Cracherode Collection is
the most objectionable, as the commendatory verses of Ben Jonson,
facing the title-page, are, although genuine, inlaid. See the niceties
and difficulties of this subject! The copy in the Capel Closet, in the
library of Trinity College, Cambridge, is 13 inches and an eighth in
height—has every requisite feature for perfection, except that a few
of the latter leaves have received the nibblings of a worm in the
fore-edges. Mr. Moore has had his large, sound, and genuine copy
these thirty years, and is supremely happy in its possession. It is a
fire to warm him, without the aid of Newcastle coals. Mr. Gren-
ville's copy, beautifully bound in red morocco by Charles Lewis, is
most surprisingly sound and clean: but it was not obtained (at a
sale at Mr. Saunders's in 1818) under the sum of 121*l.* 16*s.*: the
highest price ever given, or likely to be given for the volume.† It

* These genuine verses are printed in the following manner, in the FIRST edition.

and while seven-eighths of my readers despair of ever obtaining a *genuine* copy of such a beloved volume—

was then in old ragged binding—apparently original. These three copies, on the whole, are entitled to be registered in the FIRST CLASS.

CLASS THE SECOND. The copies in the collections of the Duke of Devonshire, Earl Spencer, George Hibbert, Esq. John Dent, Esq. John Lichfield, Esq. the late John Kemble's and the Malone Collection at Oxford. The *Duke of Devonshire's* copy is thirteen inches and one-eighth in height, and eight and an eighth of an inch in width. The portrait and verses are inlaid. It was the Duke of Roxburghe's copy, and was purchased for 100*l.* Lord *Spencer's* copy had every leaf selected by the experienced hands of the late George Steevens. The verses opposite are genuine, but inlaid, and there are many tender leaves throughout. There are also, in the centre of some of the pages, a few greasy-looking spots, which might have originally received the "flakes of pie-crust" in the servants' hall--as notified by Steevens: see p. 799, ante. But it is a beautiful and desirable copy; and the

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then it was a partnership concern—"no single publisher at that time being willing to risk his money on a complete collection of our author's Plays." Mr. Garrick however gave but 1*l.* 16*s.* for his copy, to the father of the present Mr. Payne. This copy was said to have been stolen from Garrick's collection, and never went with his books to the British Museum. But it was nevertheless sold with Garrick's library in 1823, for 34*l.* 2*s.* 6*d.*; not a fine or a perfect copy. Mr. Jolley was the purchaser. Had the report of the theft been true, it would only have been an act of retributive justice; for Garrick used to stuff the pockets of his carriage with many a rare dramatic article, stolen from the Dulwich library, of which Master Alleyn, (Shakspeare's friend, and a great patron of the Drama) was the Owner. Can it be believed that SUCH a man had *not* the first folio of the great Bard's works? No such copy has ever been found there. Mr. Cracherode's copy has the mark of 8*l.* 18*s.* 6*d.* Dr. Wright's copy, in 1787, bound "in russia with gilt leaves," brought 10*l.* The price kept gradually mounting when, in 1790, the late Duke of Roxburghe gave the then-considered-to-be astounding sum of 35*l.* 14*s.* for a copy. The manner in which that copy was acquired is told in the *Bibiomania*, p. 701: and this very copy was afterwards sold at the sale of the Duke's library in 1812 for 100*l.*

Meanwhile, the copy of Steevens, purchased at his sale by the late Dr. Burney, in 1800, and now in the British Museum, produced 22*l.* although the title was MS. and the verses were taken from the second edition. Reed's copy, in 1807, "bound in three vol. elegant in russia, and beautifully inlaid by the late Mr. Henderson, with additional portraits," was sold for 38*l.* To conclude Kemble's copy, described above, was purchased in 1822 by the late Mr. James Boswell for 112*l.* 7*s.* A copy, of which the first 3 leaves were in a very objectionable state, was sold nevertheless at Mr. Evans's in January last, (1825) for 89*l.*

let me lead every reader, desperate or indifferent in these matters, to the brief description of the remain-

chef d'œuvre of the binding of Walthers. See the *Ædes Althorpianæ*, vol. i. page 194. *Mr. Hibbert's* copy is pronounced by Mr. Amyot to be the best that he has *seen*, after those described in the First Class; where perhaps it deserves a place. It is shortish, but clean and genuine throughout, with the original verses. The end is very good. ("Finis coronat opus.") It is bound in russia, had belonged to the well known Mr. Jennings, of *Dog* designation, and was purchased of Mr. Payne for 70 guineas. Mr. *Dent's* is a large, fine copy, with some ROUGH LEAVES. The title is pasted down. Mr. Lichfield's copy is perfect and genuine, in old calf binding.

The copy belonging to the late *Mr. Kemble*, and purchased by the late Mr. Boswell for 112*l.* 7*s.* was a complete copy; but it was washed, white and clean, and inlaid—in consequence of the edges having been cut very close. The inlaying was on large paper, with blank leaves at the beginning and end: and the book, after having been sumptuously bound in morocco by Mackinlay, and enclosed in a case of calf leather, cost its late Owner, exclusively of its first price, threescore guineas. As a specimen of genuine and tasteful restitution, it was a failure. No first Shakspeare ever could have appeared of such a form: but see the gallant sentiments of its last possessor (p. 799) respecting the acquisition of it. The reader is now about to be staggered. Here comes a copy of the first Shakspeare, thirteen inches and a HALF high, embodied only in the Second Class: and wherefore? Because it is far from being of a *genuine* size throughout. Several leaves are inlaid: and the title-page, is a REPRINT. Beware of these reprinted title-pages, which are in two copies in four. But the impression of the portrait is a good one: and, says my excellent and experienced Correspondent, (to whom I am indebted for an account of the treasures in the Malone Collection, detailed between pages 792 and 797) "by way of making up for deficiencies, Mr. Malone has inserted an original warrant, signed by Lord Pembroke, authorising "MAISTER ALLEYN, maister of his Majesty's Bear Garden, to procure Dogs for his Majesty's service,"—such dogs being mightily in request.

CLASS THE THIRD. The copy in the British Museum belonging to the late Dr. Burney; that in the Dissenter's library, in Red Cross-

ing folio editions. There is, secondly, that of 1632; which was once thought to be more intrinsically valuable than its precursor: but Steevens, who, I believe,

street; in the London Institution; and in the library of Edward Vernon Utterson, Esq.; the latter, having the verses opposite the title inlaid, is yet a very desirable one—and sumptuously bound by Herring in blue morocco. The copy which had belonged to Steevens, and was purchased at the sale of his library by Dr. Burney, wants the title and portrait: the latter being supplied by a fac-simile drawing by Steevens The verses are from the second edition. Many of the leaves have stains and ink marks. It has a ms. note by Steevens, which informs us that the copy was given to him by Jacob Tonson in 1765, and that it had passed through the hands of Theobald and Dr. Johnson, the "*latter* not having improved its condition." Let me add another copy—quod manibus propriis tractavi. It is that of Roger Wilbraham, Esq.: which is, in fact, deserving of the Second Class. The title is a reprint, and the commendatory verses are wanting: but it is otherwise sound and genuine to the end. In blue morocco binding. The copy belonging to the late Mr. Nassau, (purchased by Mr. Thorpe for 49*l.* 7*s.*) was a perfect, though not a fine copy. Mr. Jolley's copy, late Garrick's, has been mentioned in a preceding note (p. 819.)

To these may be added copies in the possession of the late Mr. Knight, Mr. Perry, and Colonel Stanley. The copy of Mr. Knight, of Portland-Place, is now in the possession of Mr. Murray of Albemarle-street. It is admirably bound in russia, by Roger Payne. This title is a reprint; two leaves of the Prolegomena, with two in Cymbeline, are inserted from the second edition; and the last leaf is supplied from the reprint of 1808. With all these drawbacks, this volume is richly worth the sum given for it by its present Owner—namely, 29*l.* 18*s.* 6*d.* Mr. Murray, if report speak accurately, was the competitor of Mr. Boswell for Kemble's copy, just described. Mr. Perry's copy, purchased by Mr. Matthews at the sale of his library for 28*l.* 10*s.* had the *reprint* title and portrait: no verses opposite: and was otherwise a soiled and in part perforated copy. Colonel Stanley's copy was superior to either of the preceding. It wanted the original verses and title-page, but was a very fair one, and beautifully bound in russia by Roger Payne. It was bought by Mr. North at the sale of the Colonel's library for 37*l.* 16*s.*, and was sold

as the first to propagate this notion, had the good ense to recant; and Malone would teach us to sup-

the sale of Mr. North's library for 39*l.* 18*s.*: being purchased by Ir. Jervis.

Other copies belong to this CLASS. Mr. Amyot has two: and is herefore doubly blest. The first is Dr. Farmer's copy, and is alued by the present owner accordingly. The title is a reprint; ut the portrait is original. The verses opposite the title are reinted. The second copy of Mr. Amyot is not so good as the preeding. The title is a reprint; the portrait, original. There are o commendatory verses. Some leaves are in a bad state, and the hole play of *Cymbeline* is inserted from the second edition. But a ery remarkable variation is found in *Hamlet*, p. 278, and two other aves. Consult *Boswell's edit. of Malone's Shakspeare*, vol. xxi. p. 449. have already recorded *one* copy (in the preceding Class) as having een in the possession of Messrs. Arch, booksellers, and I have here to cord *two* more. One, not large, with no verses opposite, and ound in morocco, has the UNIQUE distinction of having the date of 622 in the title-page—which is *genuine*. Another copy, bound in lue morocco, twelve inches and three-eights in height, with the

pose, that this edition is, in fact, as *erroneous* as it was thought to be *accurate*. Of all copies of it, that in his Majesty's collection may be considered as the

Mr. Nicol when the latter had purchased for him the copy described in the SECOND CLASS. Messrs. Longman and Co. had a copy of a middling height, but not a good title; although the opposite verses were genuine. A remarkable variation in this copy occurred in the *Othello*. See *Boswell's Shaksp.* vol. xxi. page 450. Mr. Triphook had also a copy, wanting title and three first leaves of the Prolegomena. He asked, and obtained, ten guineas for it.

Besides the foregoing, there are copies in the possession of the following Noblemen and Gentlemen. The Marquis of Stafford, the Marquis of Bath, Lord Milton, Right Hon. C. W. Wynn., J. Broadhead, Esq. Arthur Atherley, Esq. late M. P.; the late Robert Blake, Esq. M. P. and John Field, Esq., and J. B. Rhodes. Esq. But, according to M. Payne's testimony, the most beautiful and perfeet copy is that in the collection of Sir R. Newdigate. Will it ever be displayed beneath the mellow skylight in Pall Mall? A copy is also in the library of Canterbury Cathedral, and in that of Eton College; the latter being Anthony Storer's But, strange to say, there was no copy in the libraries of Lord Oxford, Dr. Mead, West, Askew, Hoblyn, Crofts, Beauclerk, Heath, Willett, and Bindley. Nor (equally strange) does there appear to be a copy in the library at Blickling, or Ham, or in the Pepysian library at Magdalen College. I have just observed, that a first folio Shakspeare is a "triumphantly-trading" article in the book-market; and that Messrs. Arch appear to have had three copies (of various degrees of perfection) of that one volume—together with two of each succeeding volume: and that the first set was sold for 84*l.* Mr. Thorpe, as was to be expected, presents a bold front on this occasion. In his recently published catalogue (1824, Pt. ii. no. 7851) there stand the FIRST FOUR FOLIOS, described in capital letters throughout. For the first folio, 65*l.* is marked: for the second, 10*l.* 10*s.*: for the third, 25*l.* and for the fourth, 6*l.* 6*s.*: if taken together, they are to be sold for 100*l.* Mr. Pickering, of Chancery-lane, has another similar set, in 4 vols. which he values at 95*l.* The copy of the first edition is both tall and wide; being thirteen inches in height, by eight and a half in width. The title-page is genuine, but inlaid: the opposite verses are genuine.

ost desirable.* It is usually a well printed book, nd much handsomer, in every respect, than that of 623. The *third* of 1664 is, next to the first, the arcest; and there are those (including the late eorge Steevens) who deem it of yet greater scarcity, though of no literary value. The fire of London is pposed to have been the cause of its rarity. The urth folio, of 1685, has little to recommend it, either n the score of rarity or intrinsic worth.†

e latter end is a little tender. Upon the whole, a sound and clean py, in handsome russia binding.

* I have seen this desirable volume.‡ It belonged to Charles I.: d has his initials and motto "*Dum Spiro Spero.*" It was purchased Steevens's sale for 18*l.* 18*s.*—the largest sum ever given, or likely be given, for the book: but Steevens was wrong in saying that arles "presented this copy to Sir Thomas Herbert, the Master of Revels." The late King had corrected this: adding, that it was ven to Sir T. Herbert, "Groom of the Chambers" In fact; the ry Herbert who published those interesting *Memoirs of the last*

And now, methinks, it is high time to bid adieu to Shakspeare. Beloved, idolised, and immortalised as he will be—the object of our enthusiastic attachment in youth, and of unabated respect in age—it was surely venial to have been thus far minute and communicative respecting the PRIMARY EDITIONS of those works, which are destined to be the delight of the latest periods. Shakspeare, as Mr. Campbell has well observed, "is the poet of the world; and "the stream of time (as Johnson has nobly remarked) which is continually washing the dissoluble fabrics of other poets, passes without injury by the adamant of Shakspeare." But, in this genial glow of admiration for the works of this wonderful man, let it not be forgotten that these works are not to be promiscuously and unguardedly read; nor can I close this subject without recommending the *qualified* publications which have appeared under the names of *Griffiths, Bowdler,* and *Pitman.**

—which contains the portrait. There are, in fact, two title-pages to this edition: one of 1663, which *has* the portrait; and another of 1664 without it. This edition has also *some* pretension to the importance of a parent text. It has the *seven additional* REPUTED, or I should say, SPURIOUS *plays* of Shakspeare. Both titles must be found to render the possessor THOROUGHLY happy. In his Majesty's library there is a copy of this third edition, with an amazing amplitude of margin. My friend Mr. Utterson possesses the late John Kemble's copy of this third edition. The fourth edition of 1685 may be worth about from 3*l.* 13*s.* 6*d.* to 5*l.* 5*s.* according to condition.

* Mrs. Griffiths published an octavo volume, some forty or fifty years ago, called *The Morality of Shakspeare.* The object of this publication was, to exhibit a great number of those passages from the plays of Shakspeare in which the moral and social virtues were described in the peculiarly forcible language of their great author. But this undertaking, although not without its use, had little success. Few admired, and none imitated it. Mr. BOWDLER's *Family Shaks-*

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they are all fully discus
and only desirable, edit
tant:—of course, that
alluded to.* To read Be

peare, in ten small duodecimo v
sive words only are expunged,
FAMILY CIRCLE, the most to be
doubt, a great and a prosperous
published a Family Shakspeare
octavo volume; but with great
This useful book is appropriatel
sentative which ever lived of the
Mrs. Siddons: the dedication is

* Published in 1816, 8vo. in ni
ON LARGE PAPER. The critical
of *Massinger's* plays, 1805-8, pr

† There never will be an end of SHAK
great Dramatist. The above sentence w
across a biography of the Bard, writ
printed in two hand-

is to stand upon your head to look at a prospect: so inverted and confused is the larger portion of the objects before you. *Whalley's* once-lauded impression is thought of no more.*

tion to be derived from the present performance: which, for acuteness, judgment, and full and satisfactory intelligence, on all the material points involved in a consideration of the more obscure or important passages of the text, is eminently happy and successful. The supposed enmity of Jonson to Shakspeare is triumphantly refuted by the editor himself: and needed not the postliminary "proofs" of Mr. Gilchrist—which come so peltingly thick upon the reader, as hardly to allow him time to look about and draw breath! Never was a POINT (a sort of cardinal one, in reference to posterity, and in the estimation of the literary character) more solidly and satisfactorily settled, and put at rest; beyond the possibility (and hope, as I should conceive,) of future reasonable doubt. The notes on this thoroughly well-executed performance, neither disappoint from their paucity, nor overwhelm by the length of extraneous and merely curious matter. They go directly to the point at issue; and you see, in a moment, that the editor is complete master of the sense of his author. None but a classical commentator could be a successful editor of HONEST BEN: for Jonson's mind was thoroughly imbued with the learning of a scholar. It breaks out and overflows on the commonest occasions, and in the most familiar passages. Let the tasteful English student read the notes on the *Volpone, Alchemist,* and *Silent Woman*—and he will not only admit the truth of the preceding remarks, but express, with their author, a regret that the PEN, from which they proceeded, is not exercised upon the ONLY superior of Ben Jonson!

* A short, and a sweet word, for Mr. Campbell's brief delineation of the merits of Ben Jonson. That delineation has always struck me as forcible and happy; and referring my "Young Man," in particular, to this account, (*Specimens,* &c. vol. i. p. 160,) and INSISTING on his securing Mr. Gifford's edition of the Dramatist, I hope, prodigal as may have been my bibliographical notice of Shakspeare, that BEN JONSON has met with his deserts in these pages. But what has become of *Whalley's* edition?—once, the high hope and constant endeavour of the Bibliomaniac to possess. And how comes it to pass that Messrs. Payne and Foss have the hardihood to mark this worthless performance (1756, 8vo. seven vols.) at 5*l.* 5*s.*? 'Twill sleep

I proceed, necessarily, at a "swing trot," with the emainder of the dramatic corps. For BEAUMONT nd FLETCHER, procure the edition of *Mr. Weber*, 812, 8vo. fourteen vols. This edition might have een better; but in this life we must swallow much f bitter with a little that is sweet. The same editor ublished FORD's *Dramatic Works*, in 1811, 8vo. two ols. which drew forth a sharp but able article in the Quarterly Review of November 1811.* For MASSIN-

oundly on their shelves, at such—or at any price. In former days, hen, with hesitating step, and faultering voice, I ventured among he KNOWING in the book-market, I lifted up my eyes with astonishnent, to see twenty guineas given for a *large paper* Whalley . . . That day is past . . . never to return.

* Previously to the edition of Beaumont and Fletcher by Mr. Veber, the elder COLMAN published one in 1778, in ten octavo vomes; now worth about 3*l.* 13*s.* 6*d.* There was yet a previous dition, published by *Tonson*, in 1750, in the same number of vomes; and of which a good copy is worth nearly the same sum.

GER, rest satisfied, to your heart's content, with *Mr. Gifford's* second edition, 1808, 8vo. four vols. Heyne never edited an ancient classic with more acumen and correct critical feeling than Mr. Gifford has edited Massinger. Report speaks loudly of the same gentleman's forthcoming edition of SHIRLEY's *dramatic works;* so long wanted, and so anxiously looked for. Indeed, there is a whisper abroad, that the first volume of FORD's plays, from the same hand, is nearly ready for publication. Let us hope that report for once "speaks true."*

that the "causes shewn" for passing a severe "judgment" on it, were numerous and palpable. Mr. Weber is no more, but it is only the honest exercise of the duty of an author of a work like the present, to make known that Ford is deserving of a better editorial fate.

* In the strong hope and wish that SHIRLEY will come forth from the hands of Mr. Gifford, in the same bright and perfect state that Massinger has, I will borrow the language of Dr. Johnson,—which he has applied to Sir Thomas Hanmer—as applicable, in a much more forcible manner, to the Editor of Jonson, Massinger, and Shirley. It is this. "He has, what is the first requisite to emendatory criticism, that intuition, by which the poet's intention is immediately discovered, and that dexterity of intellect which despatches its

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extracting: since it is one of the happiest "*hits off*," with which I am acquainted, of the character of the late George Steevens, as an Editor of Shakspeare. "Steevens (says the writer) is a dangerous guide for such as do not look well about them. His errors are specious, for he was a man of ingenuity: but he was often wantonly mischievous, and delighted to stumble for the mere gratification of dragging unsuspecting innocents into the mire with him. He was, in short, the very PUCK of Commentators." vol. vi. p. 478. See also p. 805 ante. One of the "pieces of fun" of Steevens was, to make use of the name of AMNER (that of a respectable dissenting Clergyman) as the author or communicator of certain notes in his Variorum edition of 1793, which contained expositions of original passages, not remarkable for their delicacy or propriety. Amner remonstrated, as was natural enough. Steevens laughed . . for he knew he was safe from a duel. Thus the matter ended, as far as a personal interview was concerned: but Steevens continued to write away. He richly deserved three strokes of Caliban's club.

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work by the easiest means."
Ben Jonson, is upon LARGE P
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and clad in a similar vestment,

. . . . . .

LUNA

* The edition alluded to i
1*l.* 1*s.* in good binding. It ha

† The dramatic works of
M

Let soft music be heard, while the curtain gently falls at the close of the several ACTS, or divisions, of this LIBRARY COMPANION;—not precisely of a dramatic cast of character, it must be confessed; but of a nature to bring before the reader many of the ILLUSTRIOUS DEAD, in those departments of Literature, in which, while living, they *enacted their Parts*, with so much credit and success. To the YOUNG ... I make an appeal with that confidence, which the consciousness of having done all in my power for their amusement and instruction, must impart. They will find, in the preceding pages, a GUIDE to enable them to walk with comparative ease and pleasantness in those paths, which presented no trifling or discouraging obstacles to the pioneering exertions of the author. Meanwhile, a liberal spirit and an enlightened understanding will stimulate them to the collection of those works—"THE MEDICINE OF THE SOUL"—of which the reward of a conscientious perusal is not confined to this state of existence.

To the OLD .. my address must be necessarily of a different nature. I must bow with deference and respect for many apparently abrupt and familiar passages; in which the experience of a counsellor may

LARGE PAPER copies, in morocco binding, make the eyes sparkle, and the heart dance, of a dramatic virtuoso. Such a copy may be worth a sovereign a volume. But the present times are not destitute of such a theatrical companion. Mrs. INCHBALD'S THEATRE, in 25 duodecimo volumes, is the most correct and the most respectable work of this kind extant. Each play has a plate; but of inferior execution to those of Bell. Whether the play of *Catiline*, also the property of the publishers, (Messrs. Hurst and Robinson,) and perhaps the most ably written of modern dramatic performances—will be incorporated in this popular set of modern plays, it is not in my power to inform the reader.

seem to have been exchanged for the enthusiasm of a Bibliomaniac. But from beginning to end I have not been unmindful of the professed view, or title, of this work. Unless I have greatly deceived myself, it will afford COMFORT to those, who, at the close of a long and actively spent life, will find a communion with their books one of the safest and surest methods of holding a communion with their GOD. The library of a good man is one of his most constant, cheerful, and instructive COMPANIONS; and as it has delighted him in Youth, so will it solace him in Old Age.

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INDEX OF BOOKS,

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REV. THOMA

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